



Burgomot, ou sans Paveille

D2/

1763

Sym *must* *Sym:*

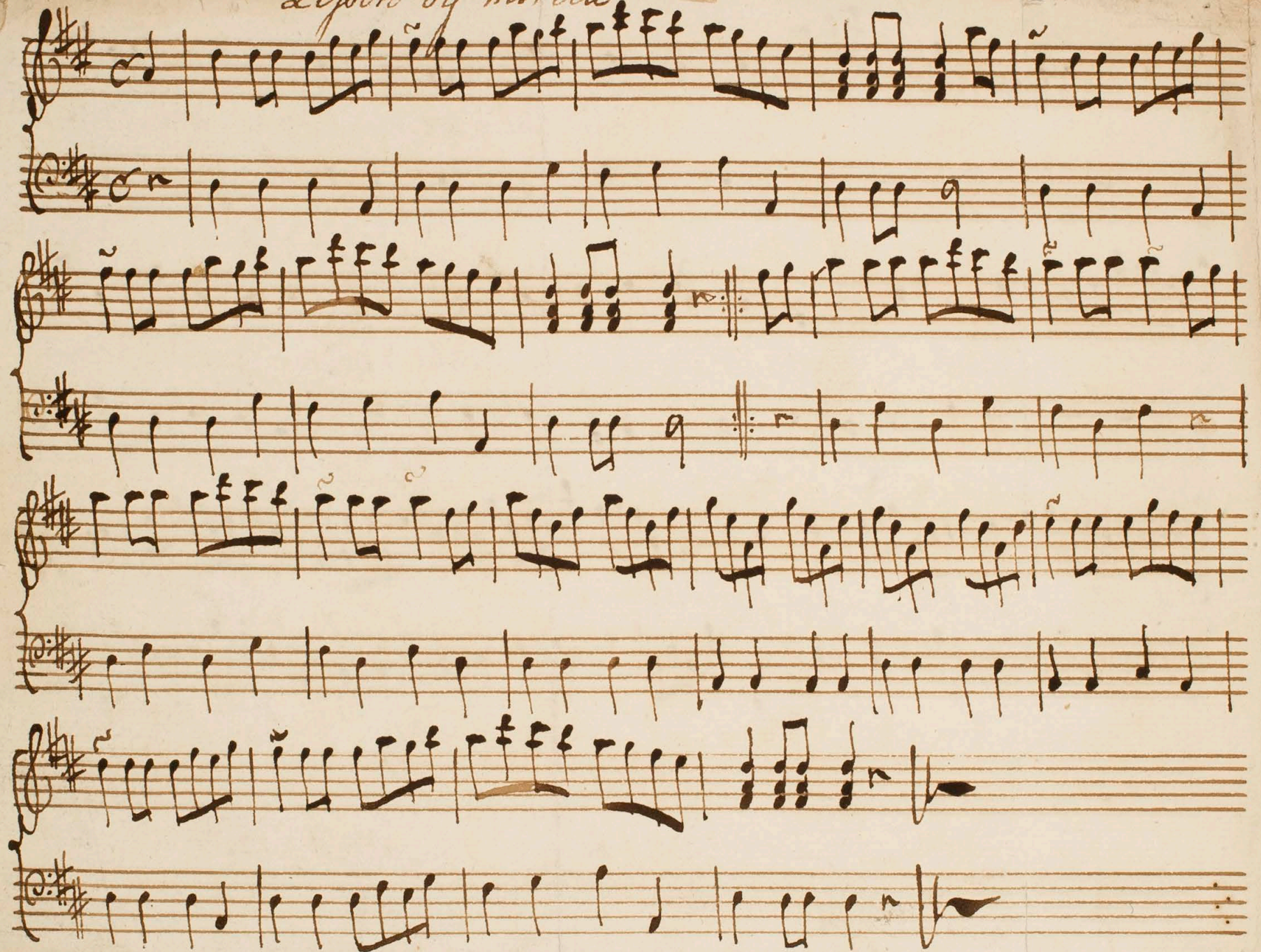
Hark Hark Hark her sweet Voice all plaintive Sounds

See See See she receives a thousand Wounds if I should not

by thee if I should not by thee



Lepoon by Morelli



Lord Bentick's Minuet



M^{rs} Gardiner's Minuet

Handwritten musical score for Mrs Gardiner's Minuet. The piece is in 3/4 time, marked with a treble and bass clef. The key signature has one flat (B-flat). The score consists of two systems, each with a treble and bass staff. The first system begins with a repeat sign and a first ending bracket. The second system also begins with a repeat sign and a first ending bracket. The notation includes various note values, rests, and accidentals.

*Miss Shepherd's
Minuet*

Handwritten musical score for Miss Shepherd's Minuet. The piece is in 3/4 time, marked with a treble and bass clef. The key signature has one flat (B-flat). The score consists of two systems, each with a treble and bass staff. The first system begins with a repeat sign and a first ending bracket. The second system also begins with a repeat sign and a first ending bracket. The notation includes various note values, rests, and accidentals.

Cap.^t Gambieri Minuet

Handwritten musical score for "Cap.^t Gambieri Minuet". The score is written on six staves, organized into three systems of two staves each. The first system (staves 1-2) is in treble and bass clef, 3/4 time. The second system (staves 3-4) is in treble and bass clef, 3/4 time. The third system (staves 5-6) is in treble and bass clef, 3/4 time. The notation includes various musical symbols: notes, rests, trills (marked "tr"), repeat signs, and a final double bar line. The paper is aged and shows some staining.

M^r O Bryan's Minuet

Handwritten musical score for "Mr O Bryan's Minuet" in 3/4 time, featuring treble and bass staves with various musical notations including notes, rests, trills, and repeat signs.

The score is written on six systems of staves. The first four systems each consist of a treble staff and a bass staff. The fifth system has a treble staff, and the sixth system has a bass staff. The music is in 3/4 time and the key signature has two sharps (F# and C#).

Key features of the notation include:

- Trills (tr) and grace notes (~) above notes.
- Repeat signs (double bar lines with dots) at the beginning of the third and fourth systems.
- Accents (^) above notes in the third system.
- Handwritten slurs grouping notes in the first, third, and fifth systems.
- Handwritten "w" at the end of the third system's treble staff.
- Handwritten "w" at the end of the fourth system's bass staff.
- Handwritten "w" at the end of the fifth system's treble staff.
- Handwritten "w" at the end of the sixth system's bass staff.

The bottom of the page contains two empty systems of staves.

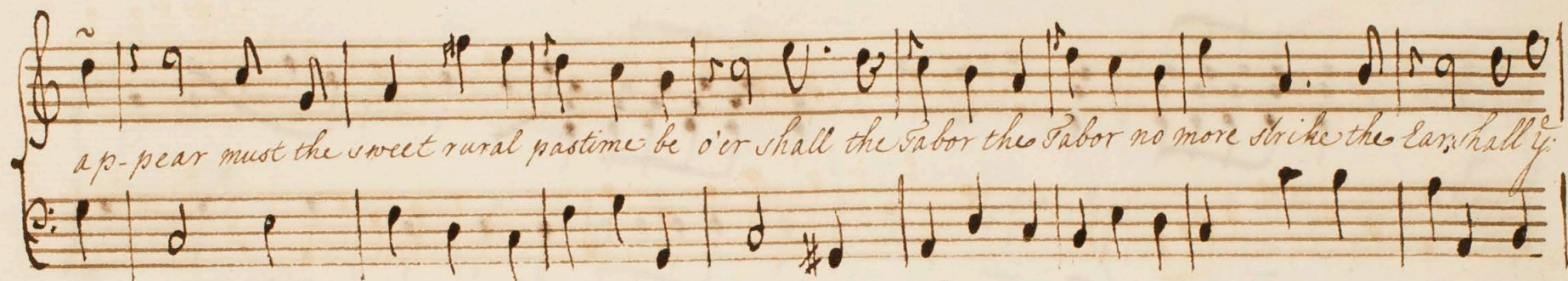
M^{rs} Pitt's Minuet

This handwritten musical score is for a piece titled "Mrs Pitt's Minuet". It is written in 3/4 time and features a key signature of one sharp (F#). The score is organized into three systems, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and repeat signs. Specific musical features include triplets (indicated by a '3' in a circle) and trills (marked with a 'tr'). The first system begins with a treble staff starting on a treble clef and a bass staff on a bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a final flourish in the treble staff. Below the third system, there are two sets of empty staves, suggesting space for further notation or a second part of the piece.

Song in the Opera of Eliza: Set by M^r Arne. Sung by Sig.^a Grassi

my fond shepherds of late were so blest their fair Nymphs were so happy & gay that each

Night they went safely to rest & they merrily sung thro' the Day But ah; what a Scene must



ap-pear must the sweet rural pastime be o'er shall the Sabor the Sabor no more strike the Ear, shall y.

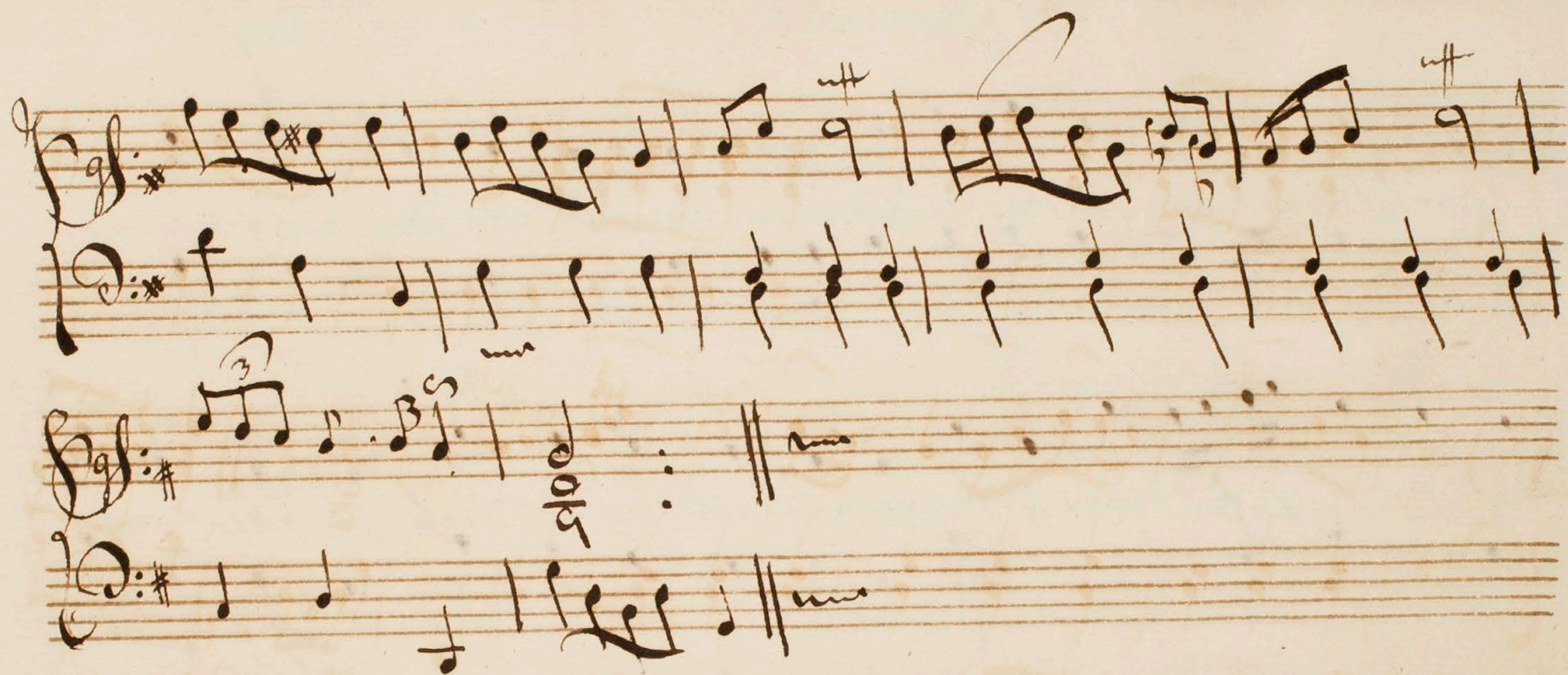


Dance on the green be no more.

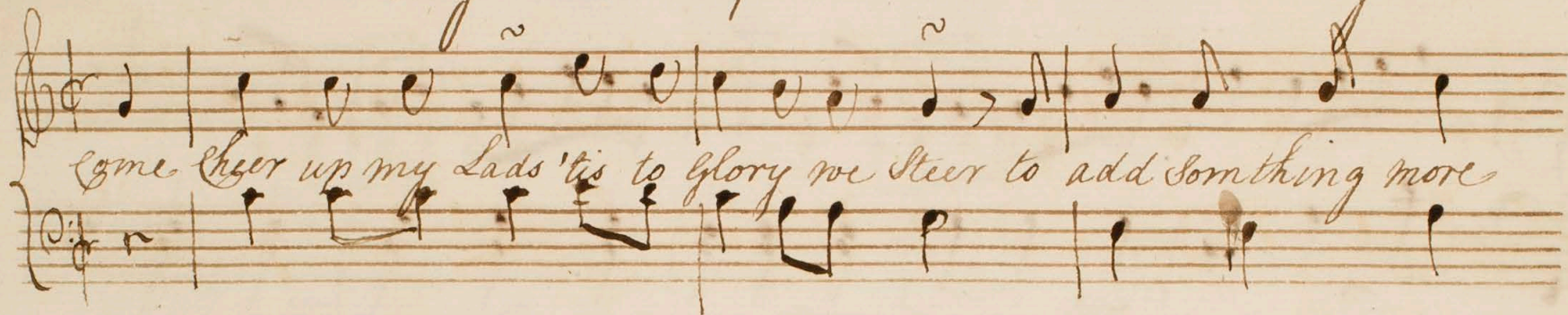
Will the flocks from their pastures be led
 Must the Herd go wild straying abroad
 Shall the Looms be all stopt in each shed
 And the Ships be all moor'd in each Road
 Must the Arts be all scattered around
 And shall Commerce grow sick of her Side
 Must Religion Religion capire on the ground
 And shall Virtue sink down by her side.

Lord Knox's Minuet



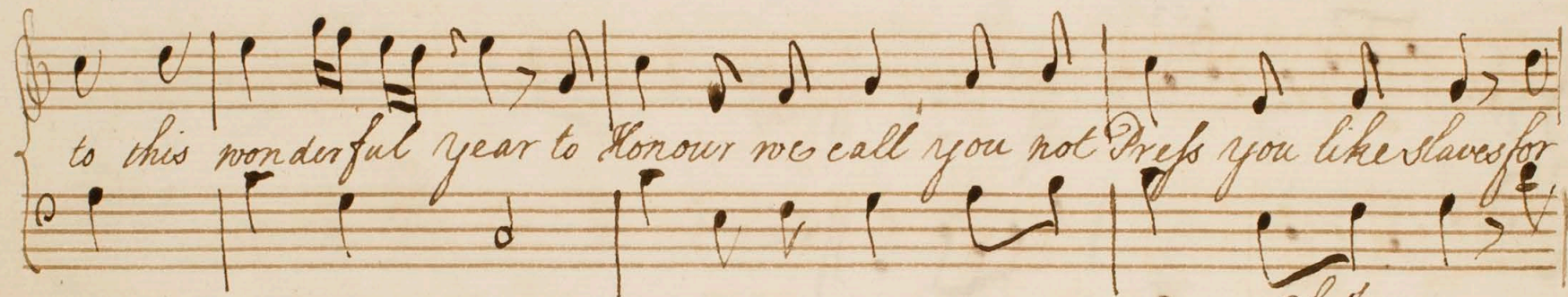


Song in Harlequin Invation & D.^r Boyce



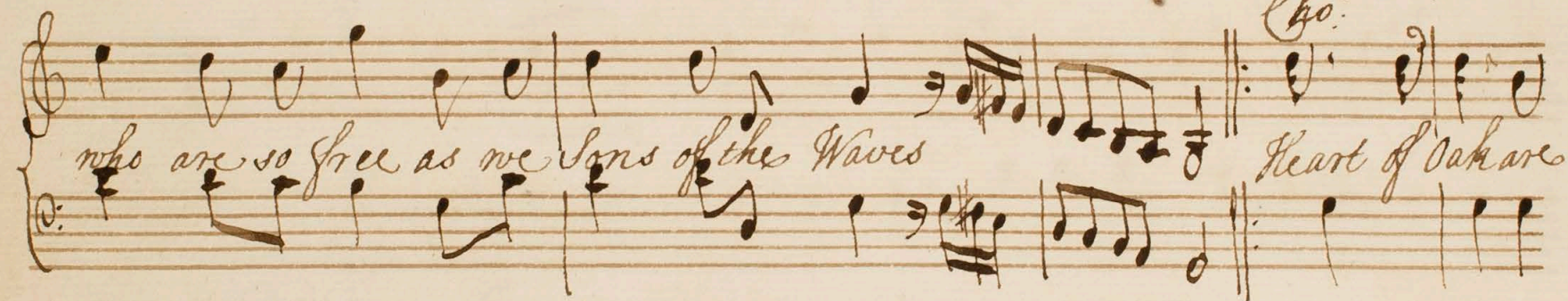
Handwritten musical notation for the first system. The treble staff begins with a treble clef and a common time signature 'C'. The melody consists of eighth and quarter notes. The bass staff begins with a bass clef and a common time signature 'C'. The accompaniment consists of quarter and eighth notes. The lyrics are written in cursive below the staves.

Come cheer up my Lads 'tis to glory we steer to add something more



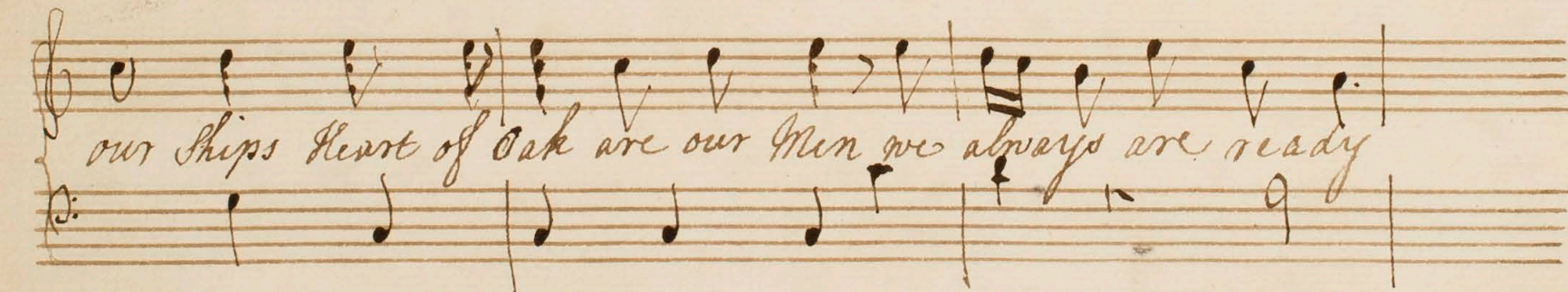
Handwritten musical notation for the second system. The treble staff continues the melody with eighth and quarter notes. The bass staff continues the accompaniment with quarter and eighth notes. The lyrics are written in cursive below the staves.

to this wonderful year to Honour we call you not Drefs you like slaves for



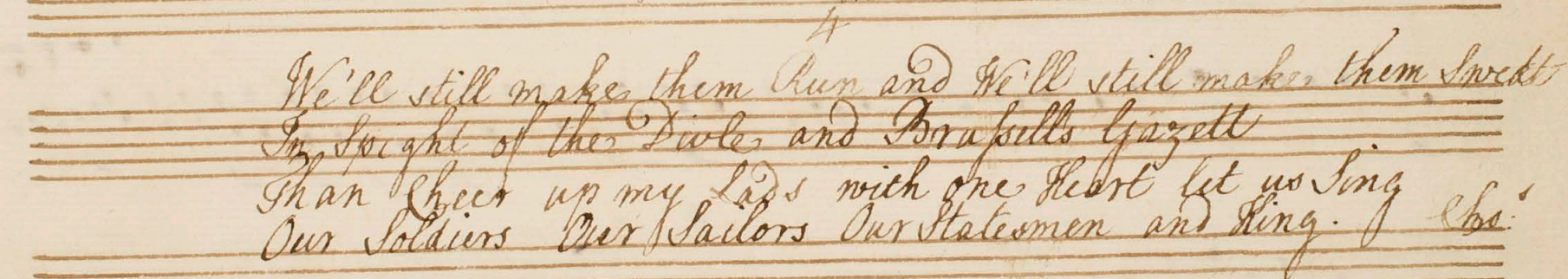
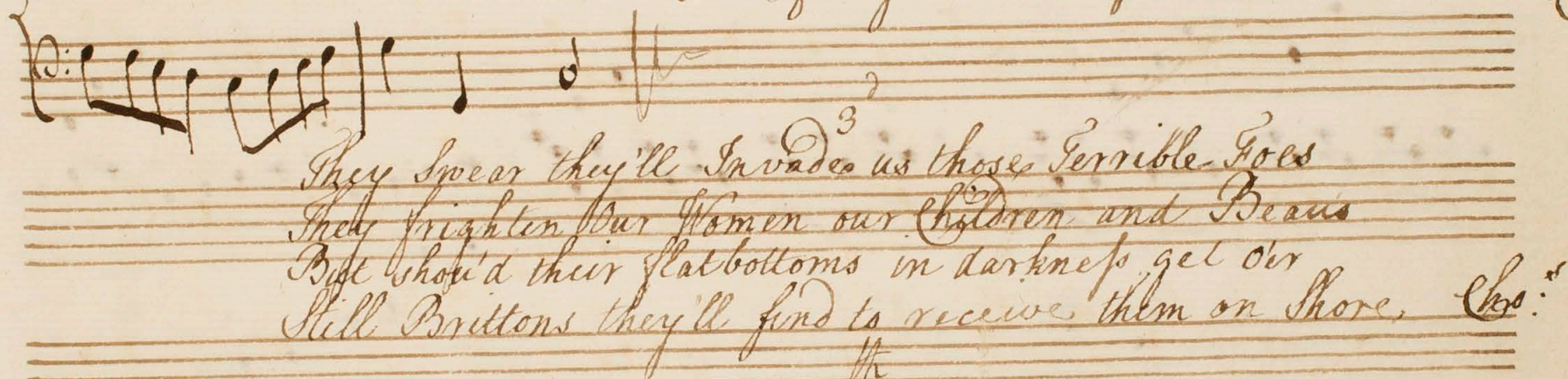
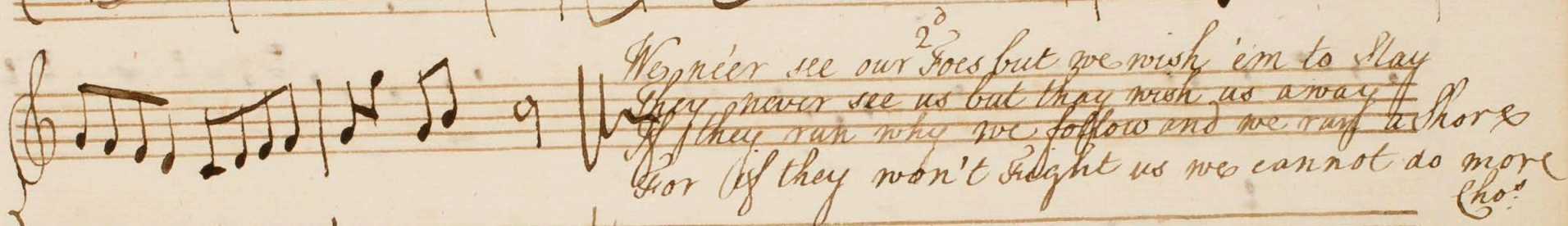
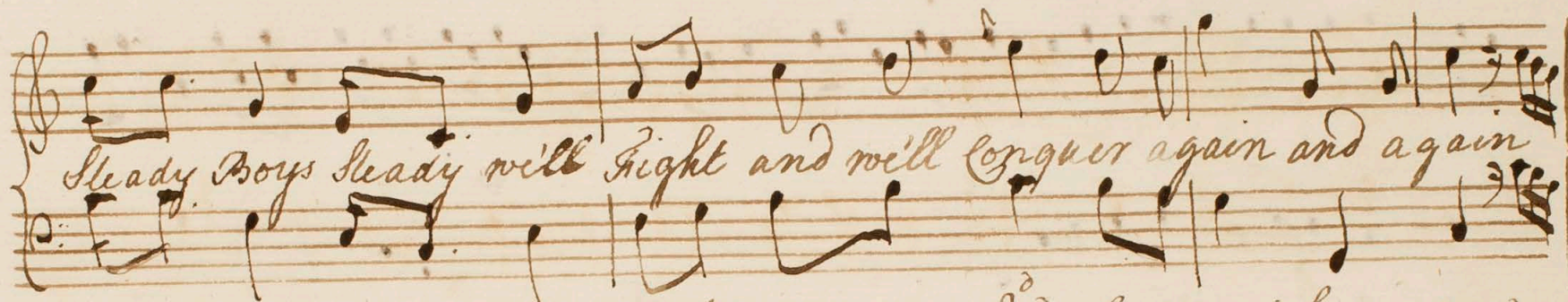
Handwritten musical notation for the third system. The treble staff continues the melody. The bass staff continues the accompaniment. A 'Cho.' marking is written above the treble staff. The lyrics are written in cursive below the staves.

who are so free as we Sons of the Waves Heart of Oak are



Handwritten musical notation for the fourth system. The treble staff continues the melody. The bass staff continues the accompaniment. The lyrics are written in cursive below the staves.

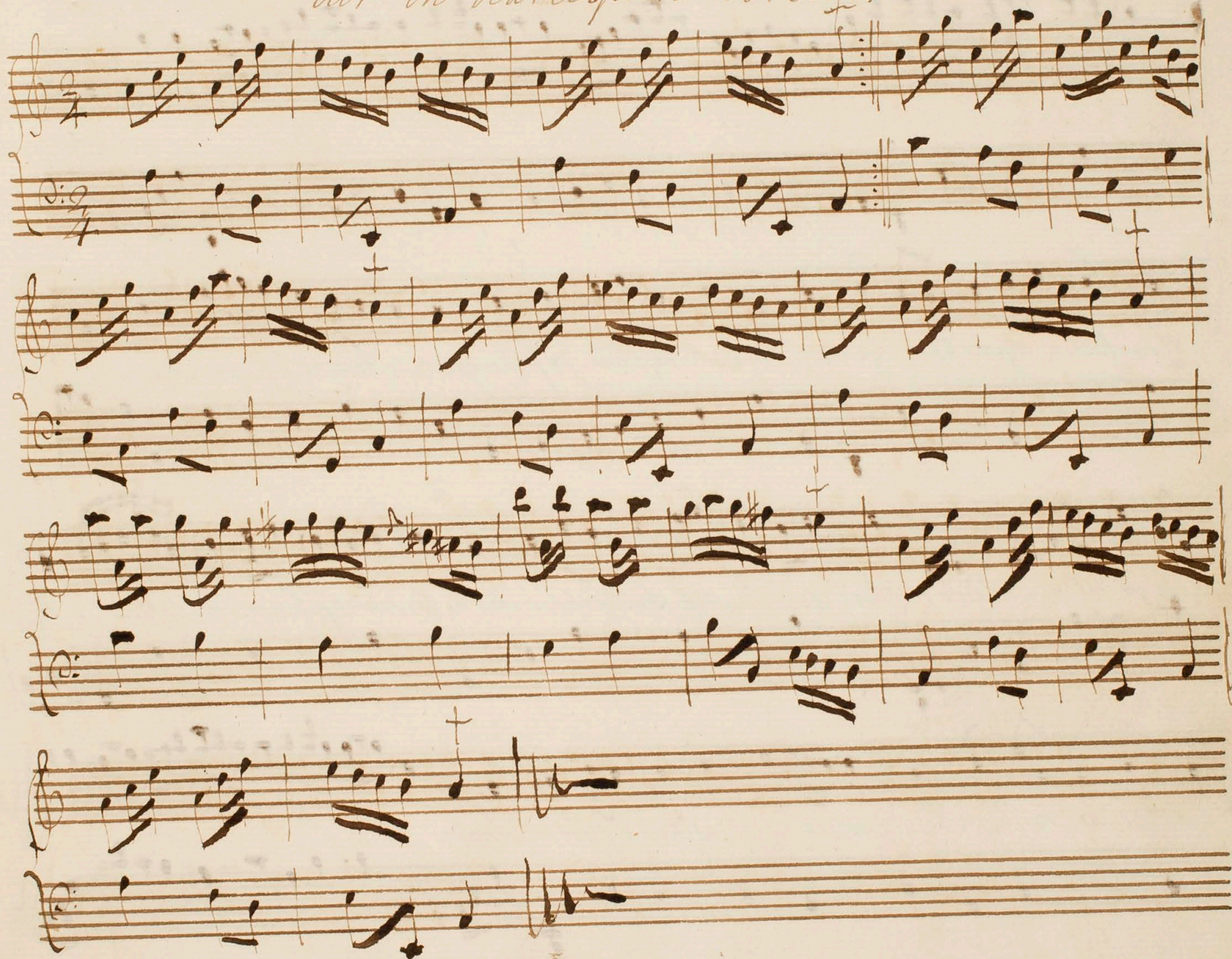
our Ships Heart of Oak are our Men we always are ready

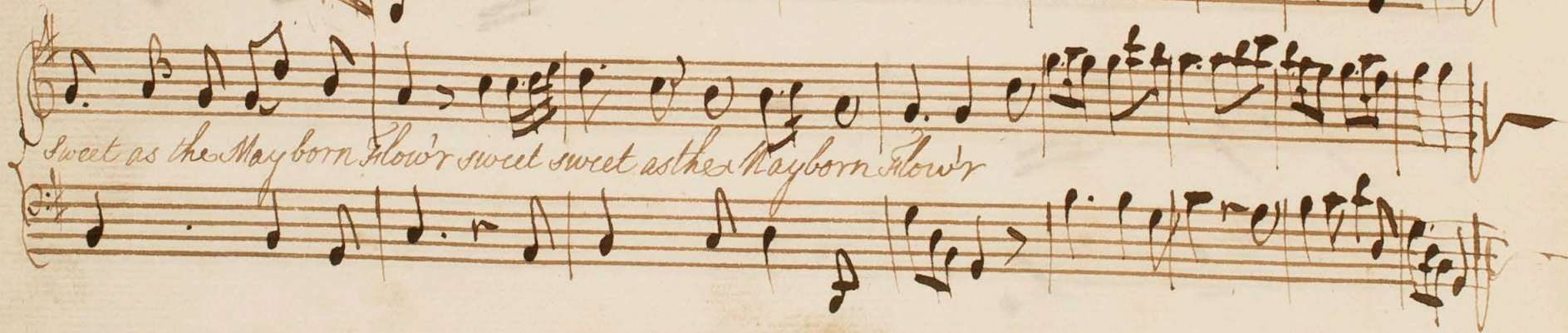
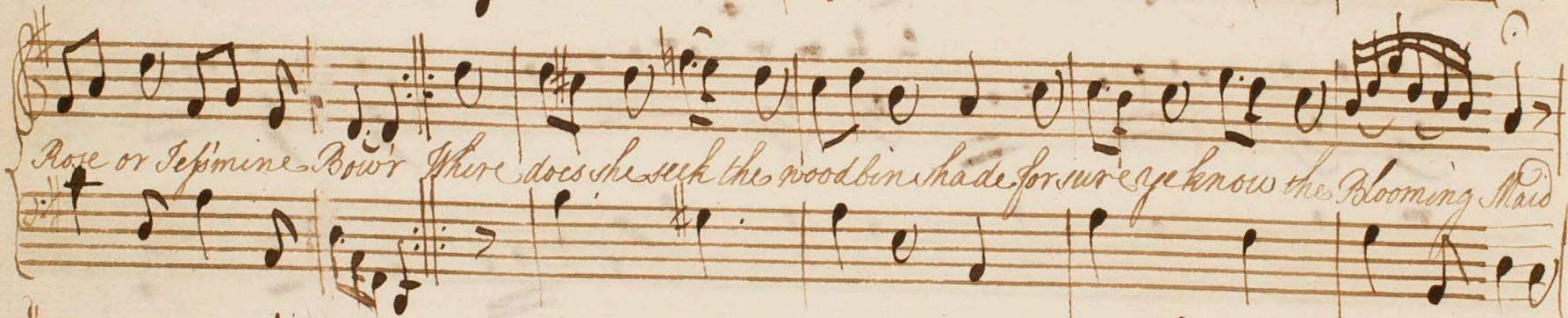
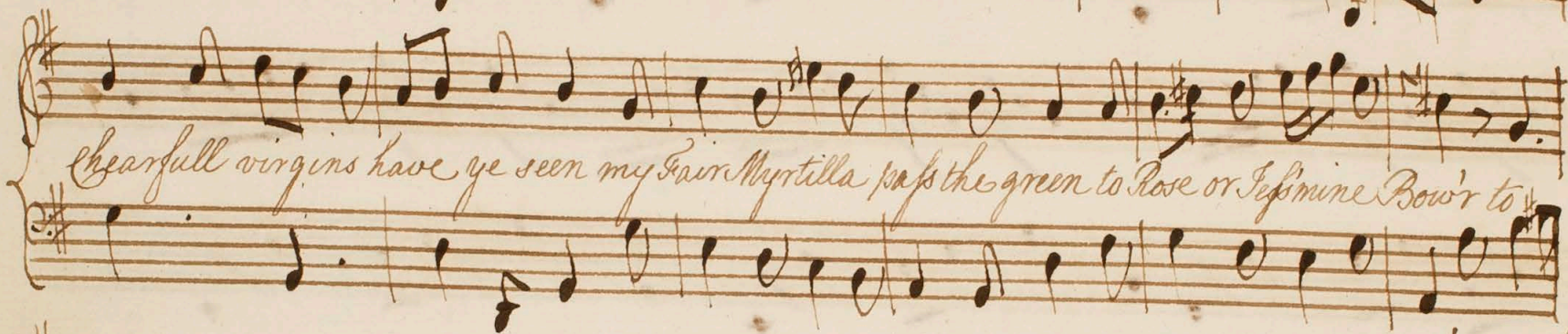
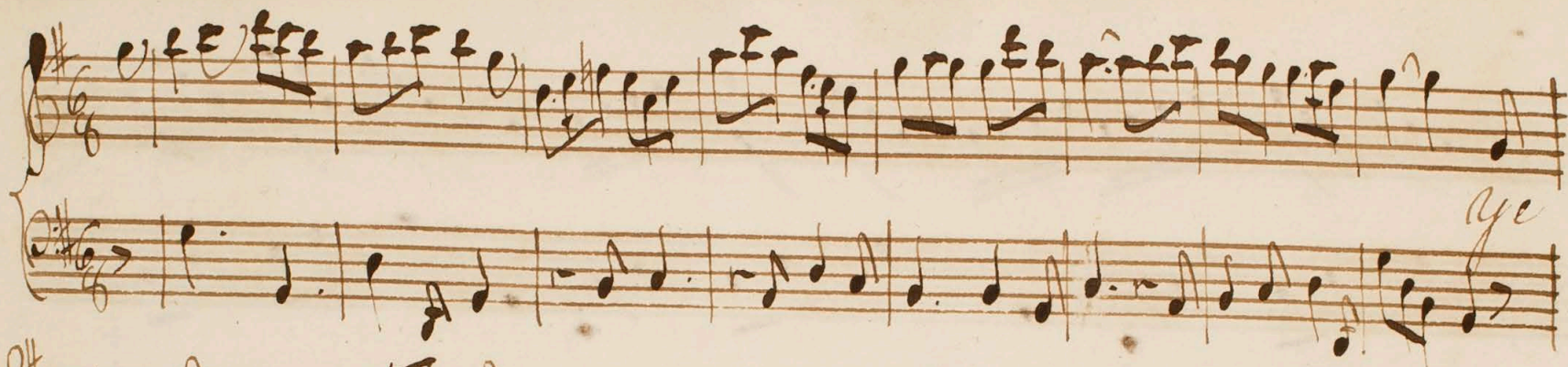


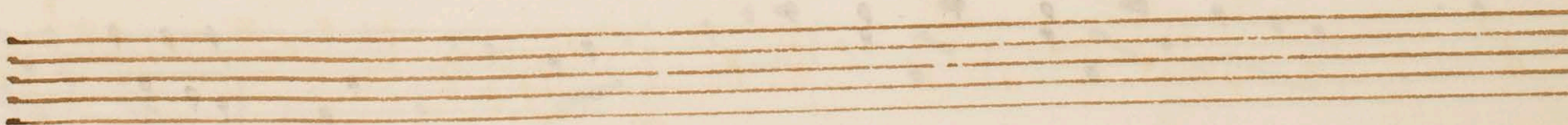
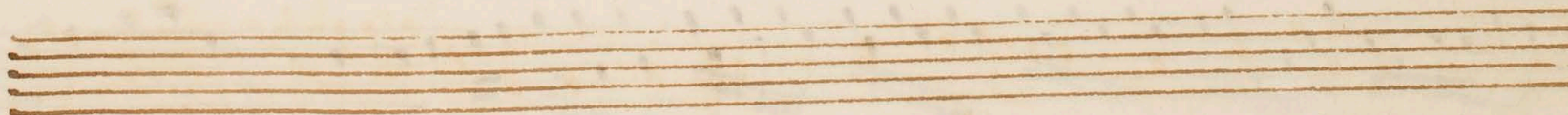
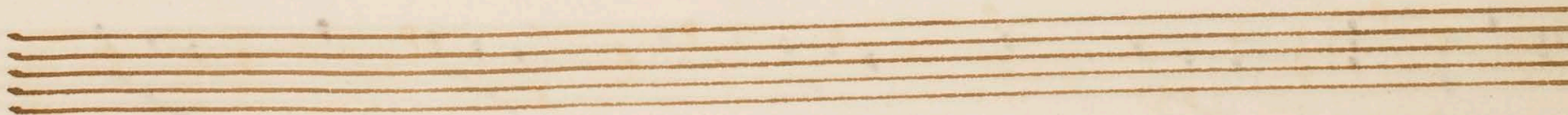
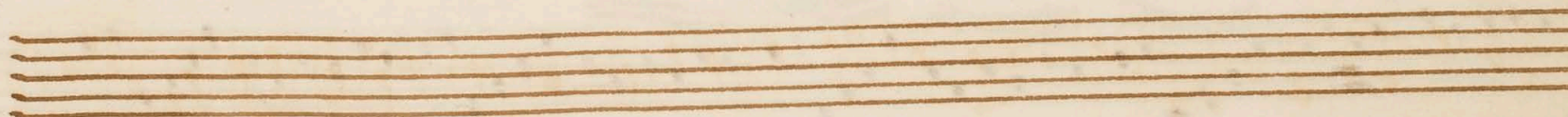
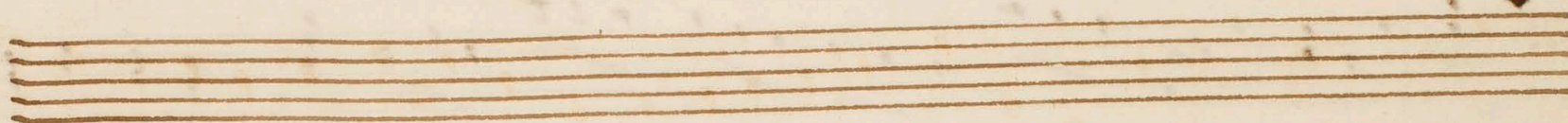
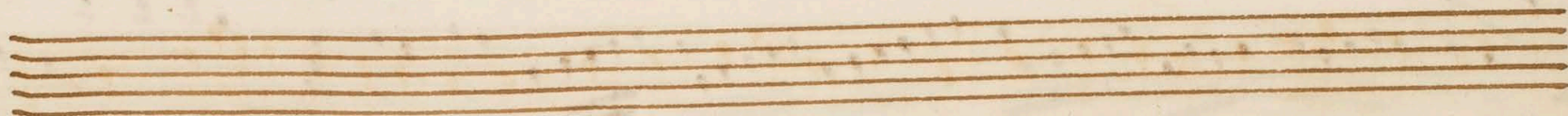
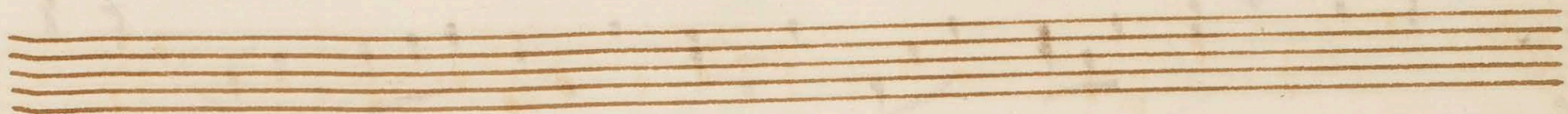
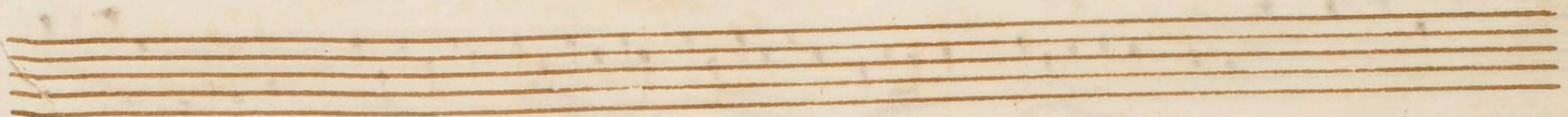
Gavot & Handel



Air in Harlequin Sorcerer

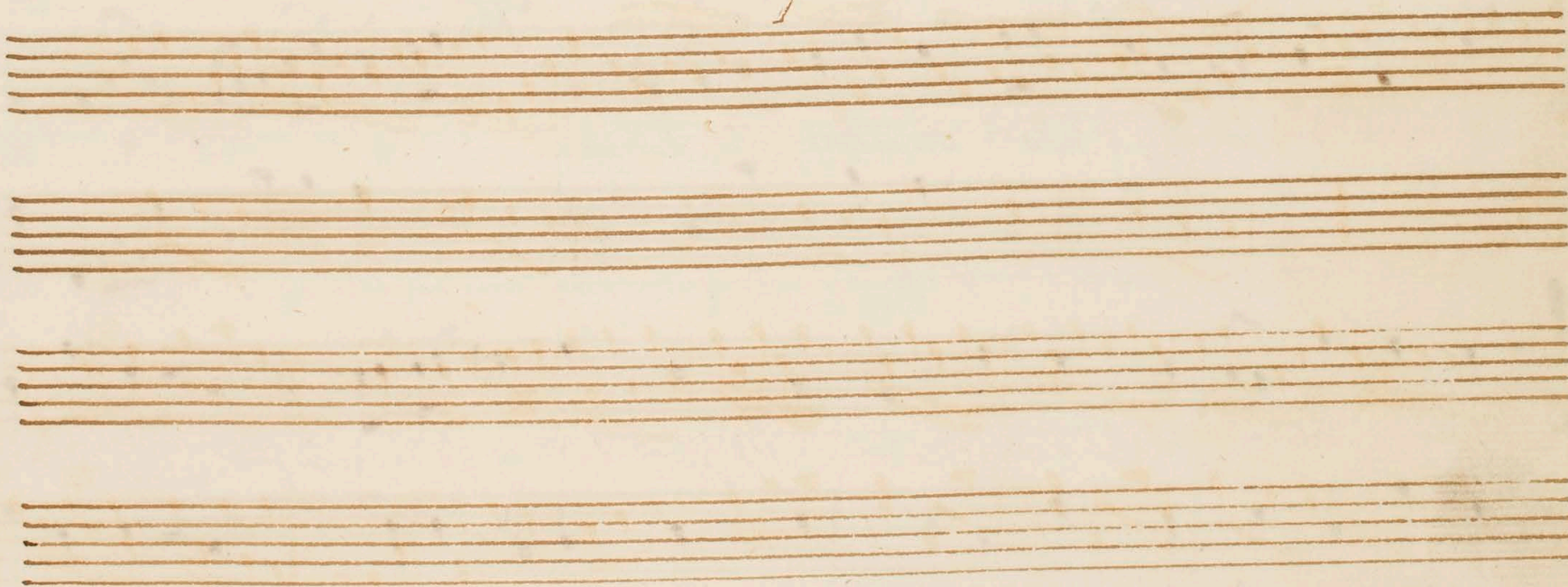






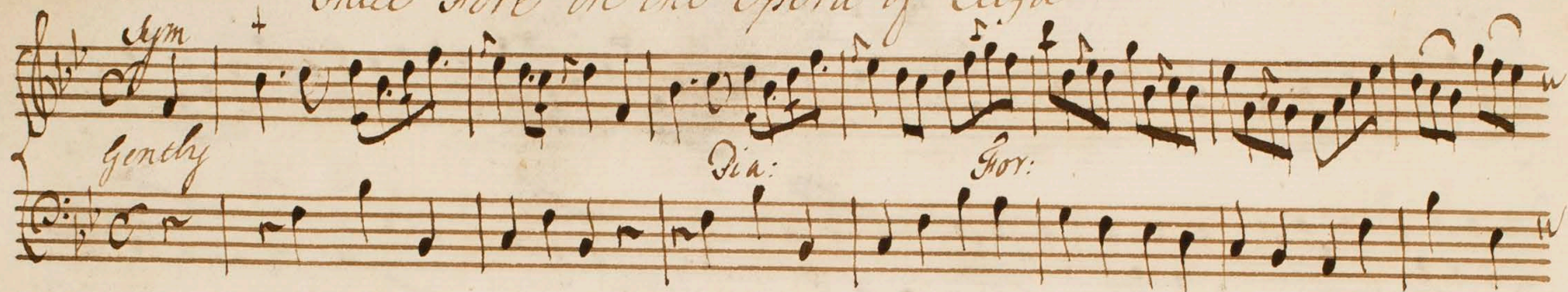
Lesson & Lully





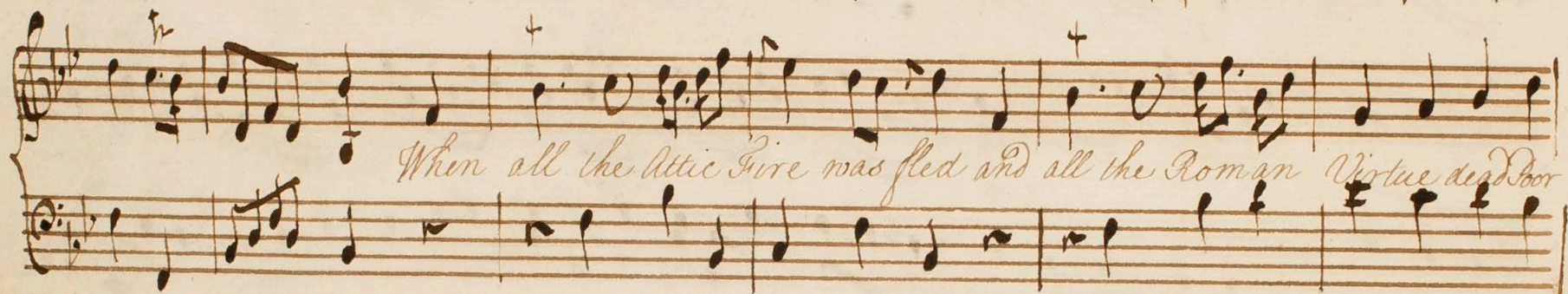
Attic Fire in the Opera of Eliza

Sym *Gently* *Dia:* *For:*



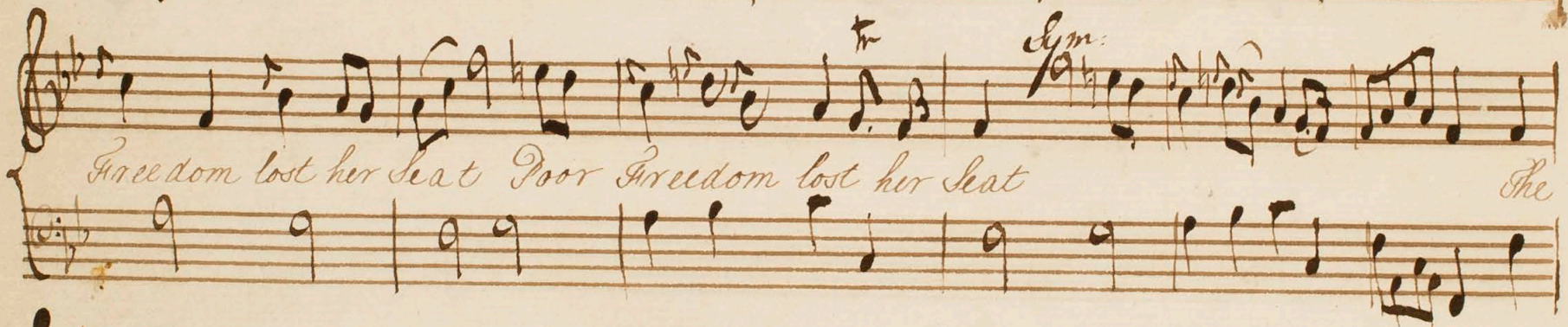
tr *+* *+*

When all the Attic Fire was fled and all the Roman Virtue dead

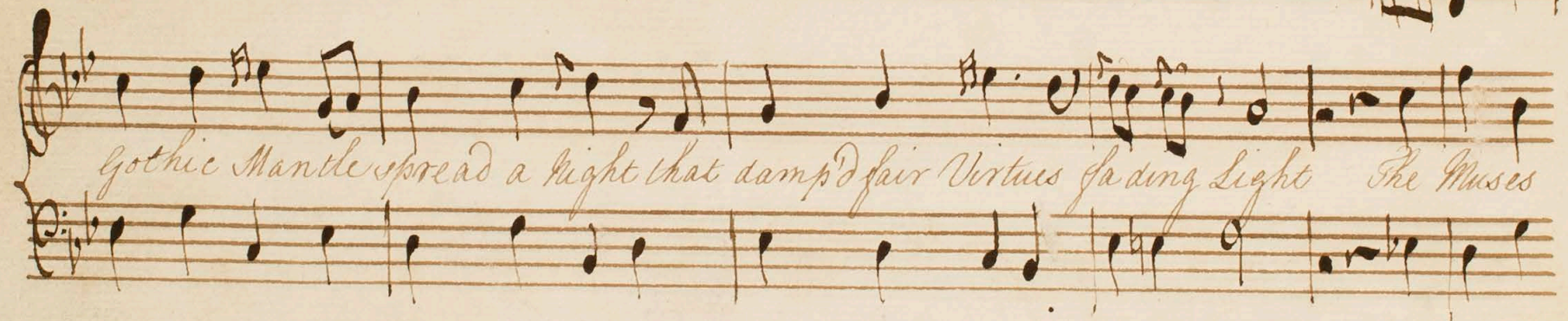


Sym:

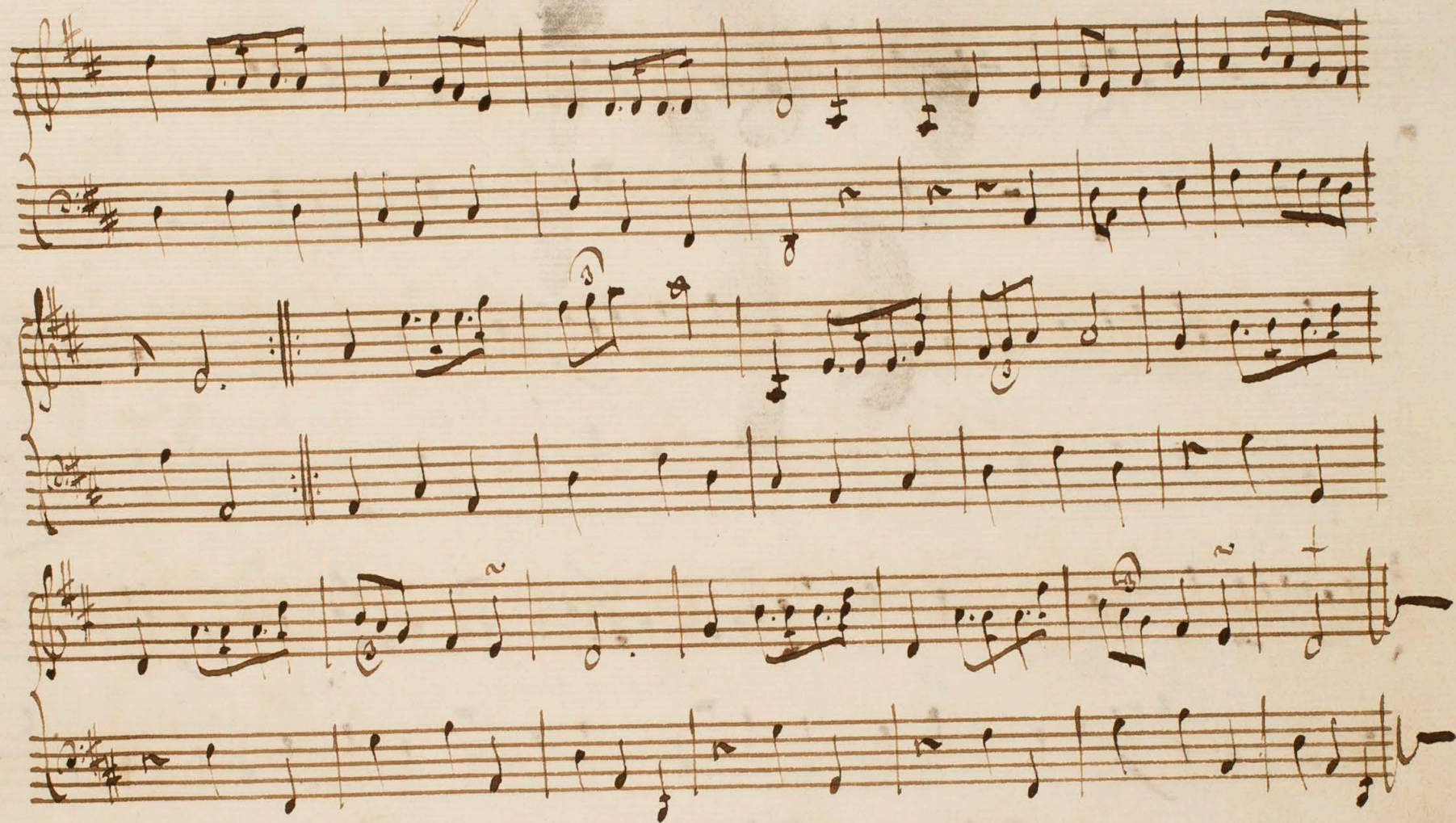
Freedom lost her seat Poor Freedom lost her seat



Gothic Mantle spread a night that damp'd fair Virtues fading Light The Muses



The Genoese Minuet



Colinet A Dialogue Sung by M^r Lowe & M^{rs} Lampe

Now the hap-py Knot is tyd Betsey is my charming Bride Ring the Bells and fill the

Bowl Revel all with out controul Revel all with out controul who so fair as

lovely Bet. who so blest as Colinet who so fair as lovely Bet. who so blest as

Colin-et

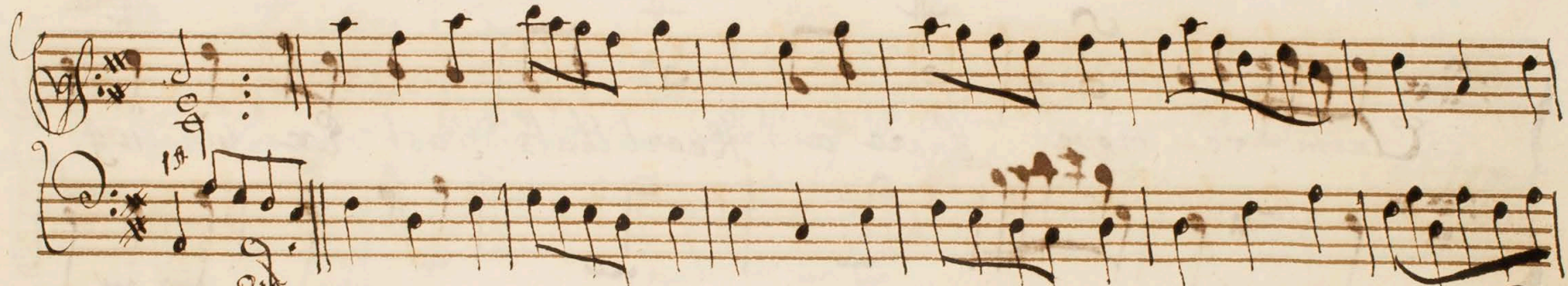
the true blue Minuet

1763

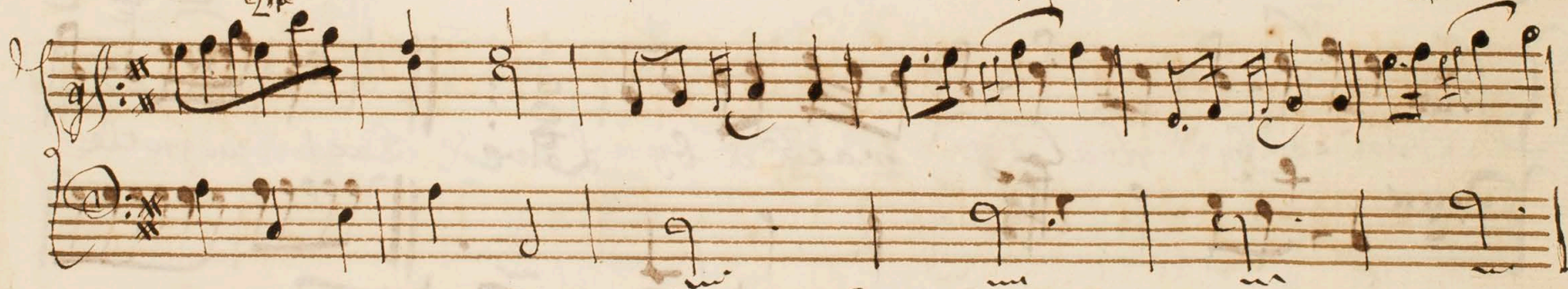
He



He



He



A Song in Artaxerxes

Let not Rage thy Bo-som fiering sighs Soften

Claim-re-move Spare a Heart that's Just Ex-piring

Torn-ed by duty rack'd by Love Each ungentle

Thought sus-pending Judg-ment of mine by thy soft

Breast nor with Rancour ne-ver Ending heap--fresh Sorrows on the op-

press'd Let not rage thy Bosom firing Pity's softer Claim re-move

Spare a Heart that's Just expiring forced by duty rack'd by Love rack'd by

Love rack'd by Love rack'd by Love

A. neominuet, 1763



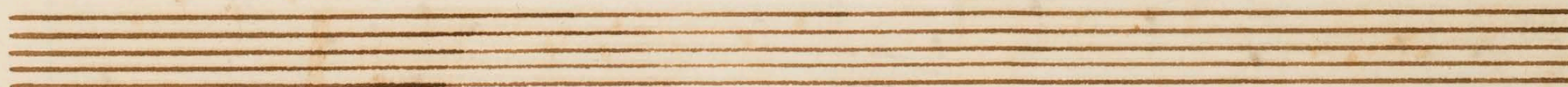
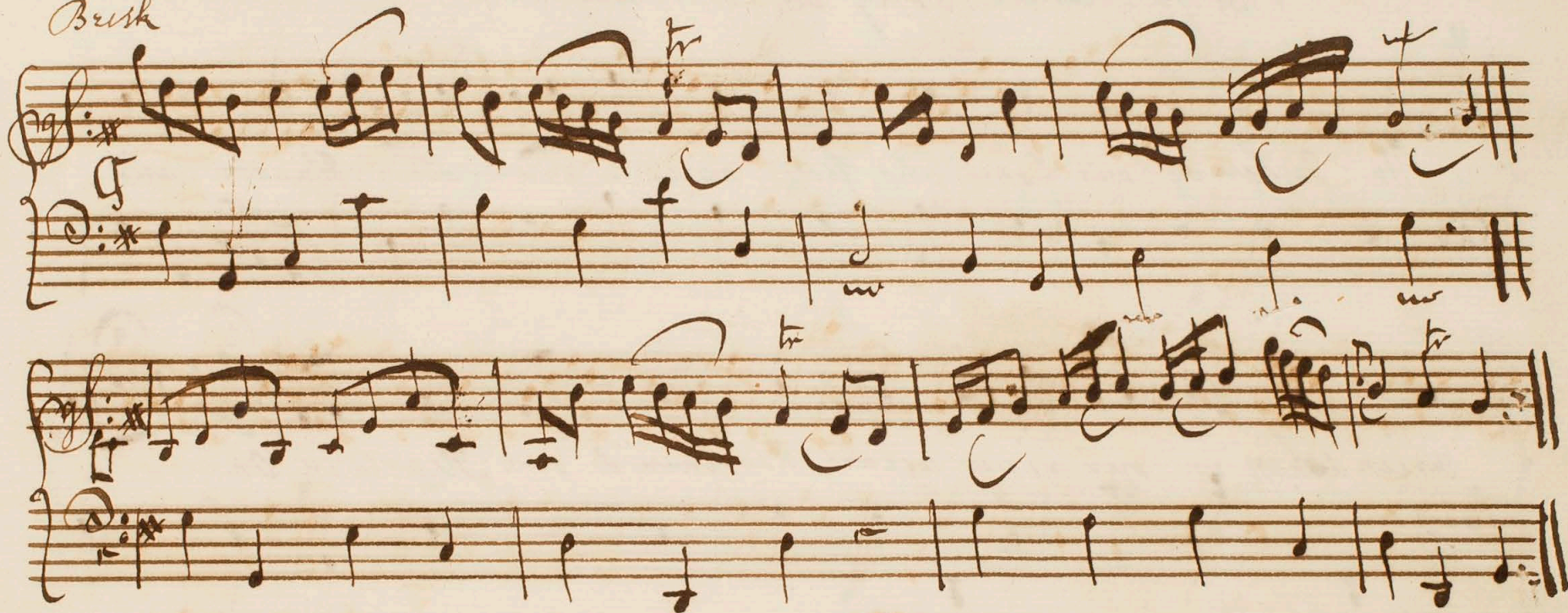
A new Minuet 1763



h Horn pipe

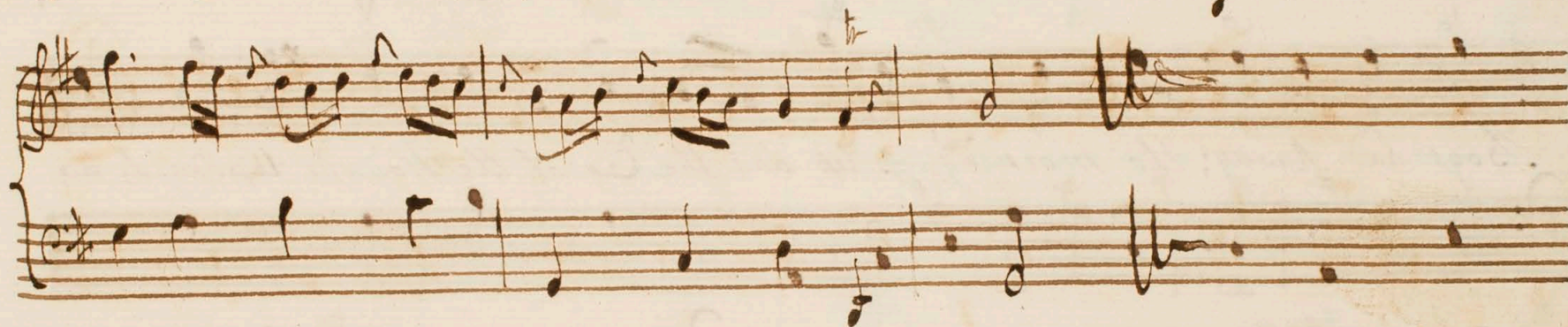
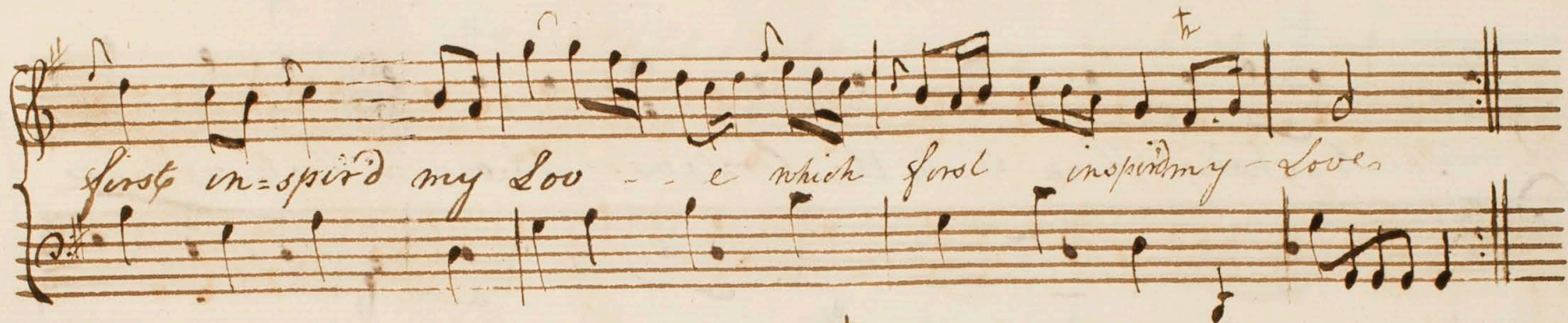


Brisk



A favourite Song in Artaxerxes

In Infancy our hopes and fears were to each other known and
Friendship in our riper years has twin'd our Hearts in One - -
has twin'd our Hearts in One Oh clear him then from ^{this} offence thy
Love thy Duty prove Re-store him with that Inno-cence which



2
In Infancy our Hopes and fears
Were to each other known
No sordid Intrude then appears
Affection rules alone
As Friendship ripened with our youth
The Fruit was gathered there
Bright Wisdom and fair Blooming Truth
Subsided every Care

3
Ah happy more than happy States
Where Hearts are twin'd in one
Yet few so rigid is our Fate
May were the tender Crown
By one rude Touch the Roses fall
And all their Beauty's fade
In vain we sigh in vain we call
Too late is Human Aid

mf *mf*

The Echoing Horn Calls the Sportsmen Abroad to Hark my Brave

tr *mf* *mf* *tr*

Boys and Away; the morning Is up and the Cry of the Hound, Upbraids our

tr

Too tedious delay; what Pleasure we feel, in Pursuing the Fox o'er hill and o'er

tr *tr* *tr*

Valley he flies, then Follow weel Soon overtake Him Hurra the Traitor is

Seiz'd on and Dies, he Die — — — — — the Grator is Seiz'd on and Dies,

Chor

Then follow weel soon Over take Him, Hurra the Grator is Seiz'd on and Dies.

Triumphant Return-ing at night with the Spoil, Like Baccanals Shouting and Gay,

How Sweet with a Bottle and Lals to Refresh and Loose the Fatigues of the Day.

Volti

With Sport Love and Wine Fickle Fortune defy dull wisdom all Happiness Sours,

Since life is no more than a Passage at best Lets strew the way over with Flowers.

With Flowers in our way vs. Lets strew the way over with Flowers,
Eho

Since Life is no more than a Passage at Best, Lets strew the way over with Flowers.

A Lepont



Allegro

A handwritten musical score for piano, consisting of five systems of staves. The tempo is marked 'Allegro' in the top left. The key signature is one sharp (F#) and the time signature is 3/8. The notation is in a cursive, handwritten style. The first system has two staves. The second system has two staves with a repeat sign in the middle of the first staff, and the numbers '1 2 4' written below the first staff. The third system has two staves with the numbers '1 2 4' written above the first staff. The fourth system has two staves. The fifth system has two staves. The paper is aged and shows some staining.

Handwritten musical score for the first system, featuring a treble and bass staff in G major (one sharp). The music consists of several measures of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

Lingsleys March

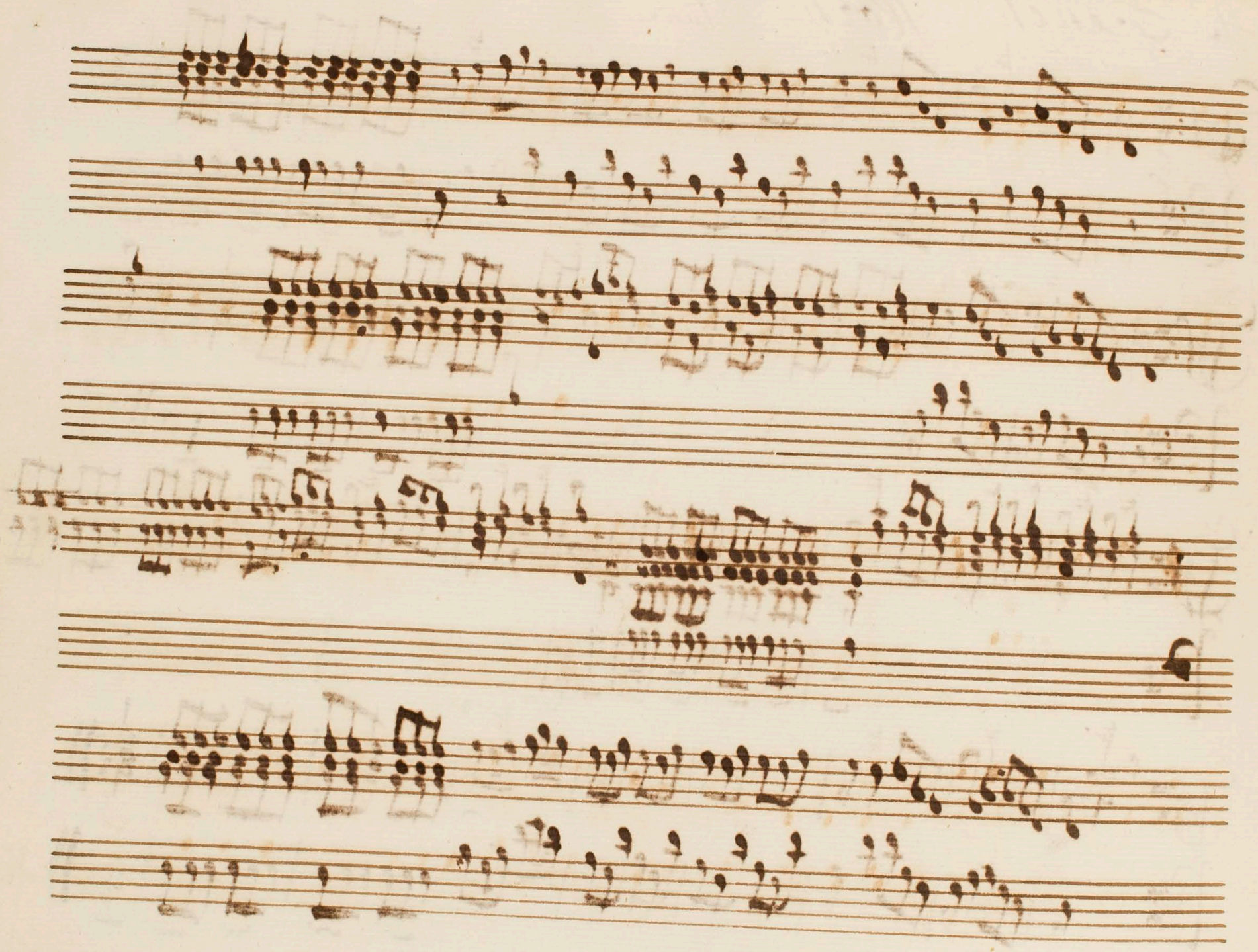
Handwritten musical score for the second system, continuing the piece. It includes a treble and bass staff. The notation features various musical ornaments such as trills (marked 'tr') and grace notes (marked 'gr'). There are also numerical markings like '1 2 4' and '3' below the staff, and a '4c' marking near the end of the system. The piece concludes with a double bar line.

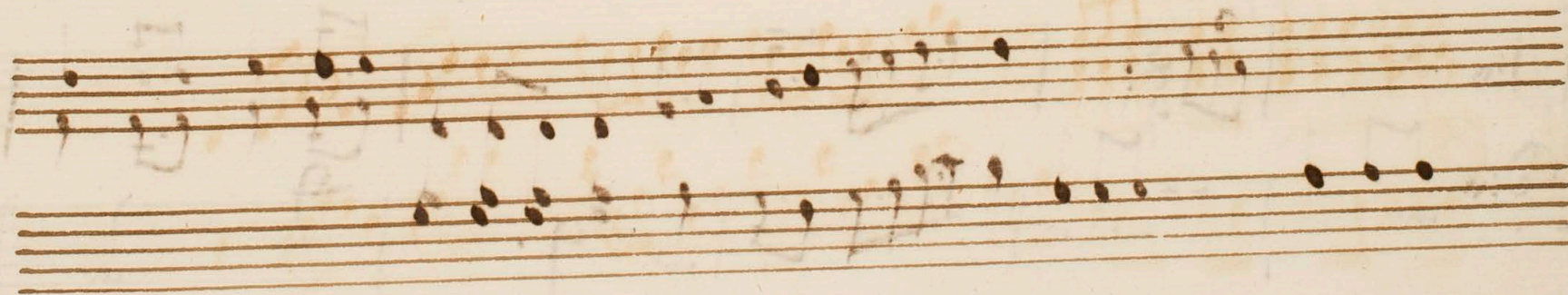
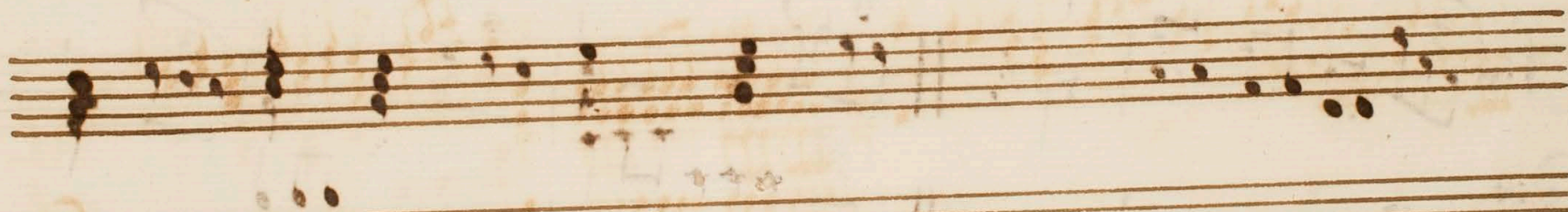
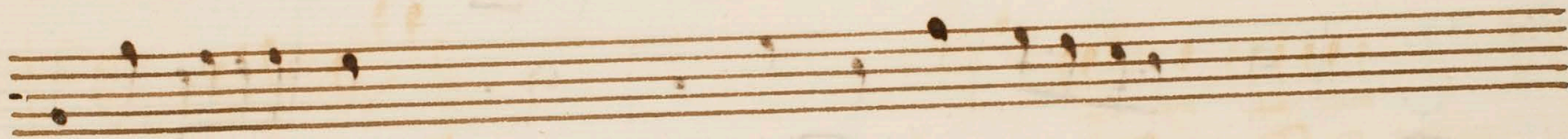
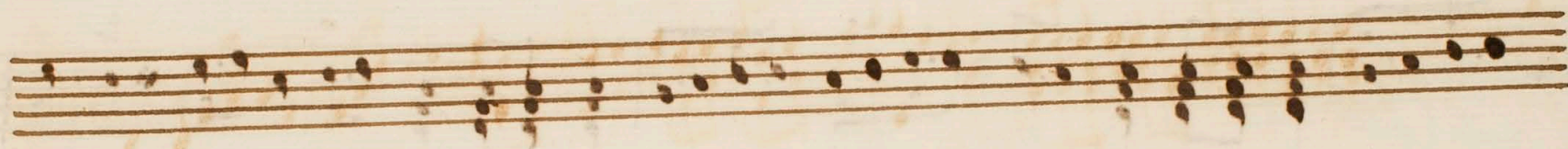
A French Country Dance



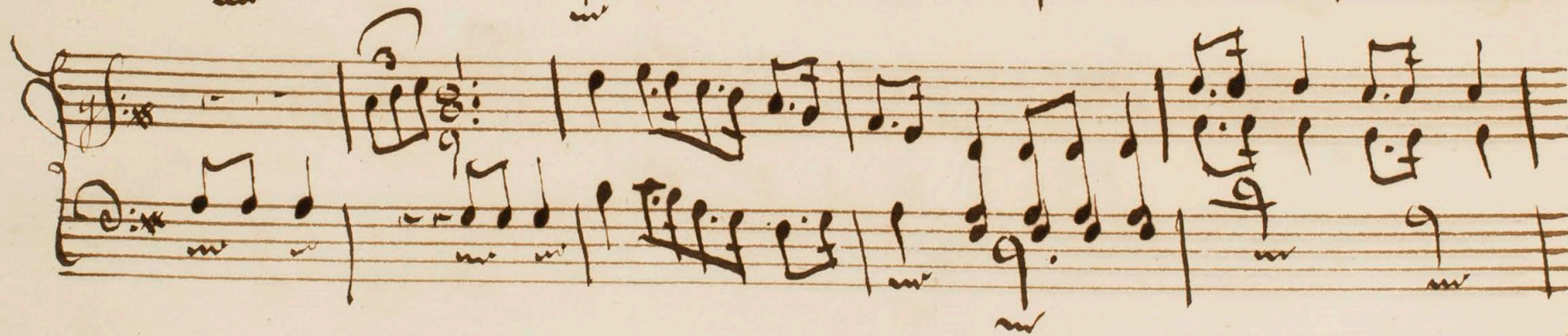
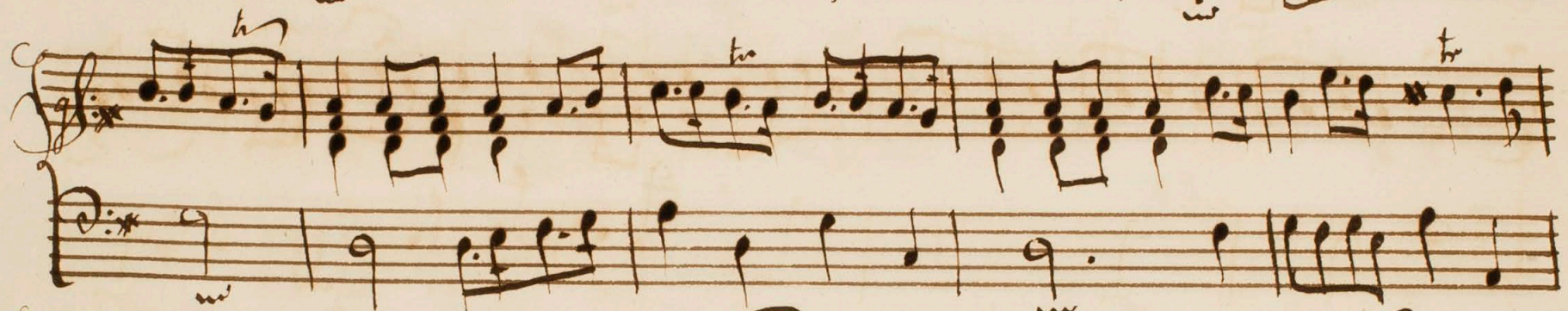
the French Horn tune

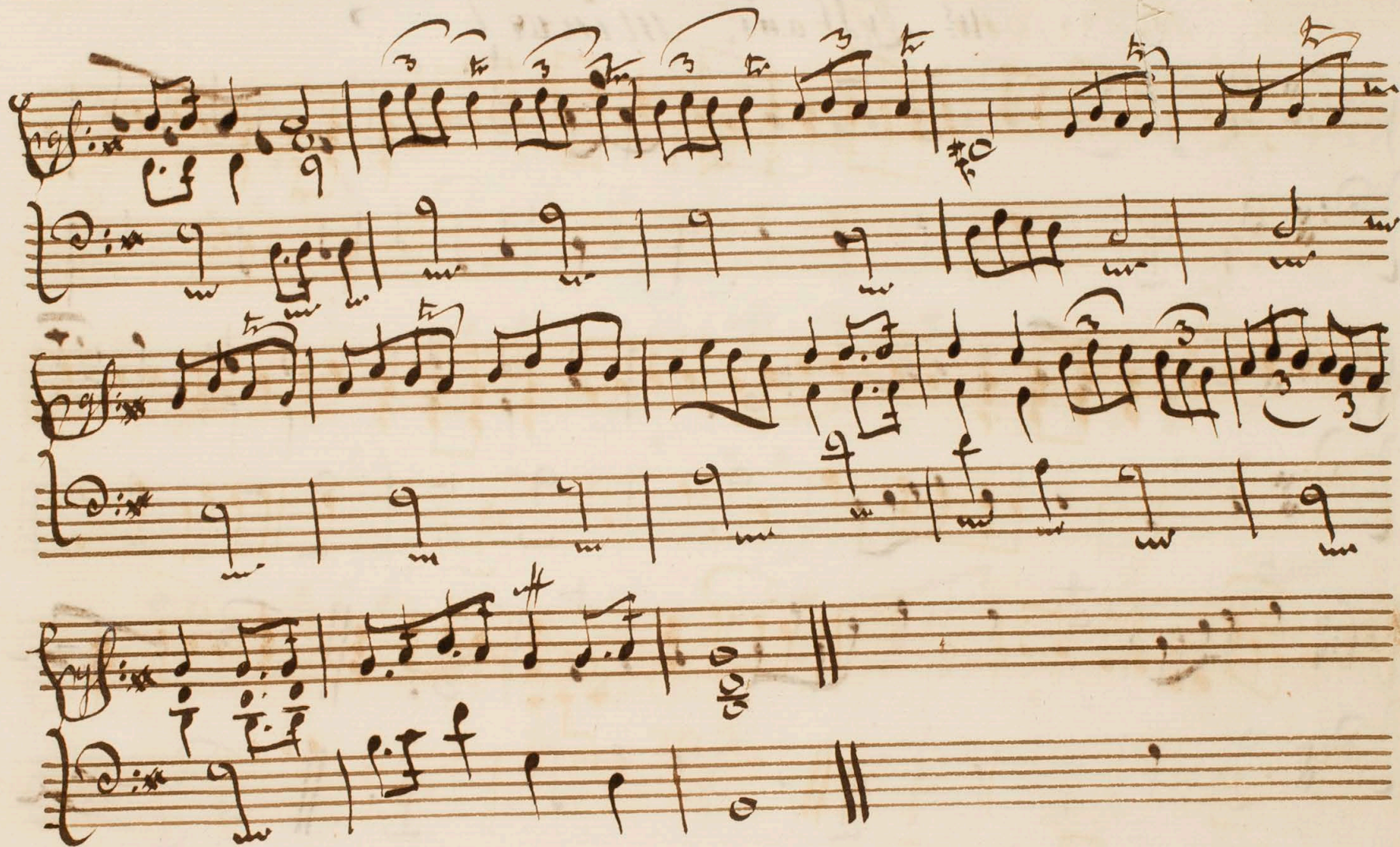
This is a handwritten musical score for a French Horn, titled "the French Horn tune". The score is written on 12 staves, organized into six pairs of a treble and a bass staff. The key signature is one sharp (F#), indicating G major, and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The music features a mix of single notes, beamed eighth notes, and dense sixteenth-note passages. There are several trill ornaments marked above notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25. The score concludes with a double bar line and repeat dots at the end of the final staff pair.



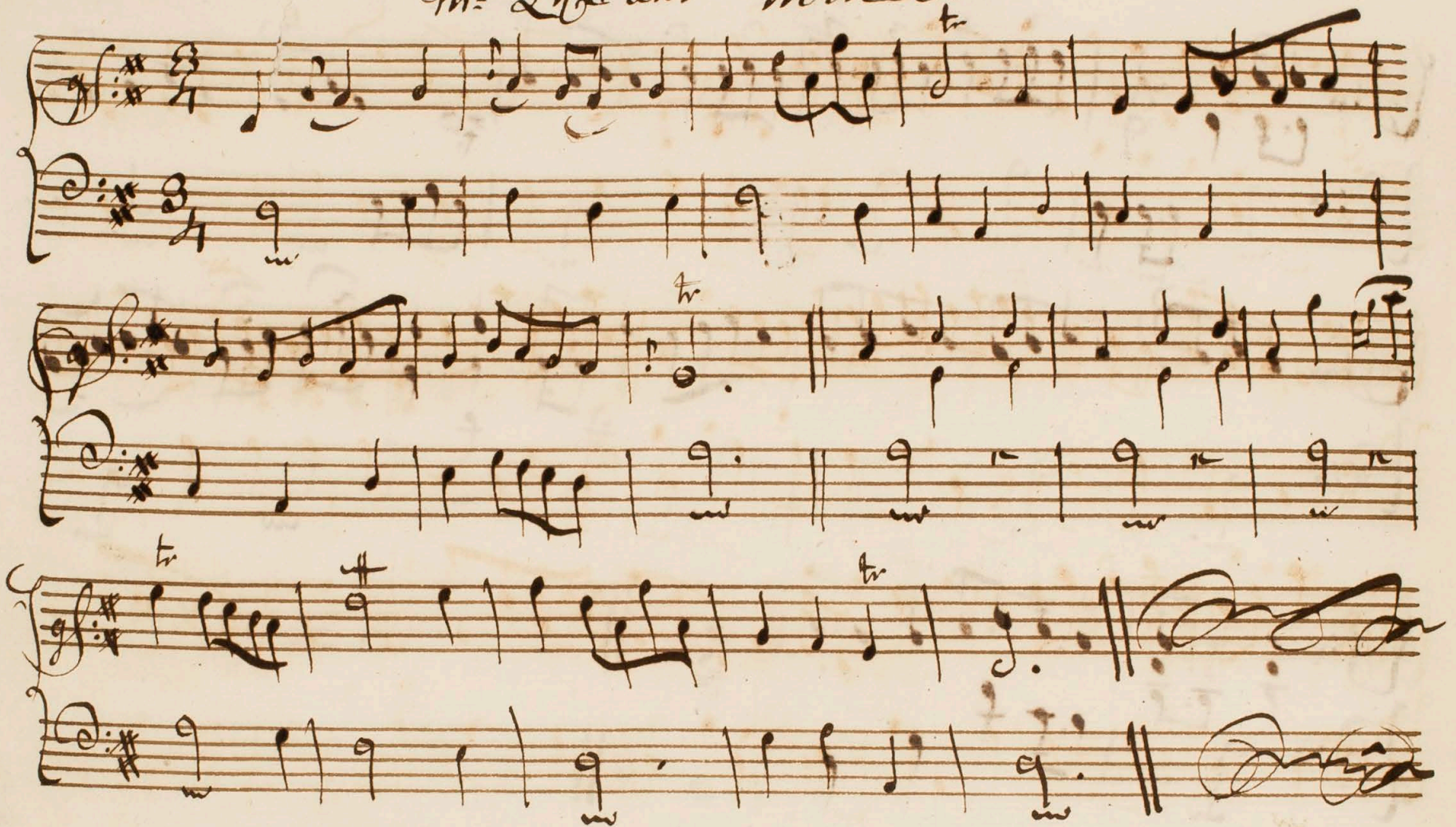


the French Marriens March





M^{re} Lystan's minuet

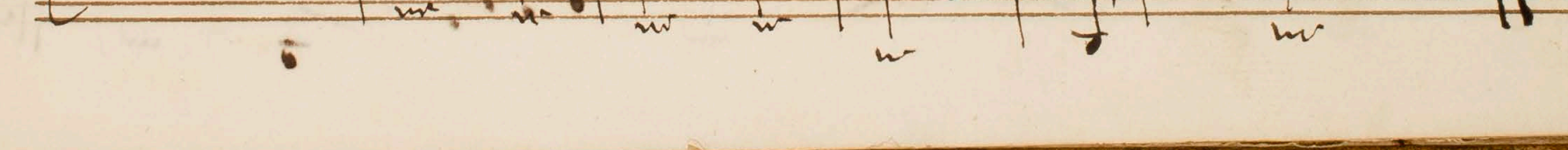
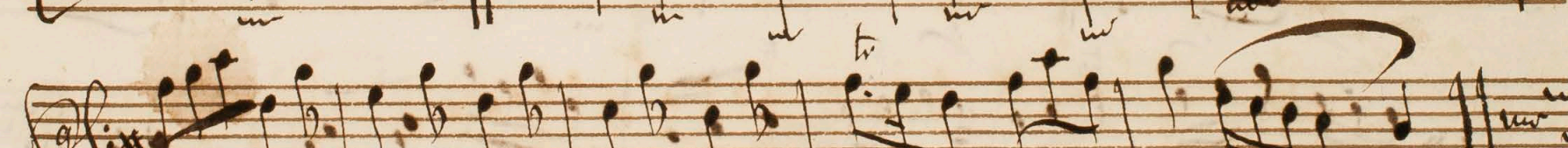
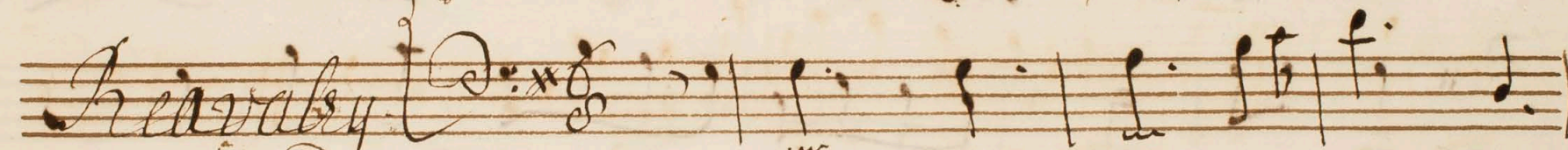
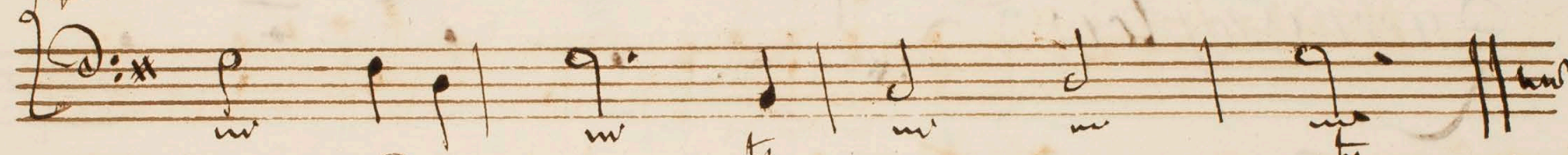
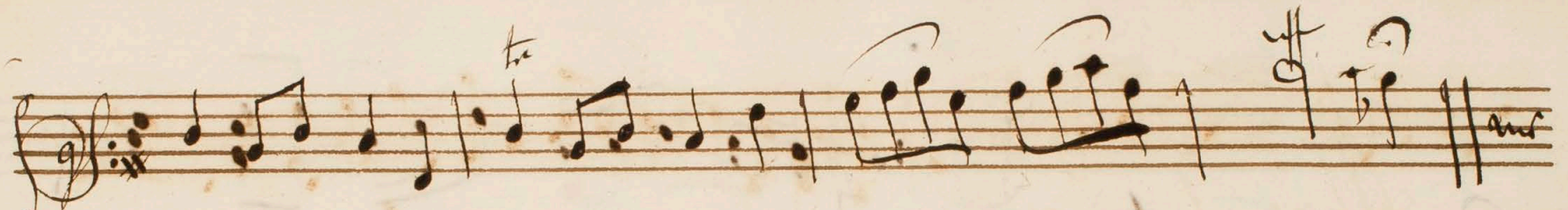


the Bath figure

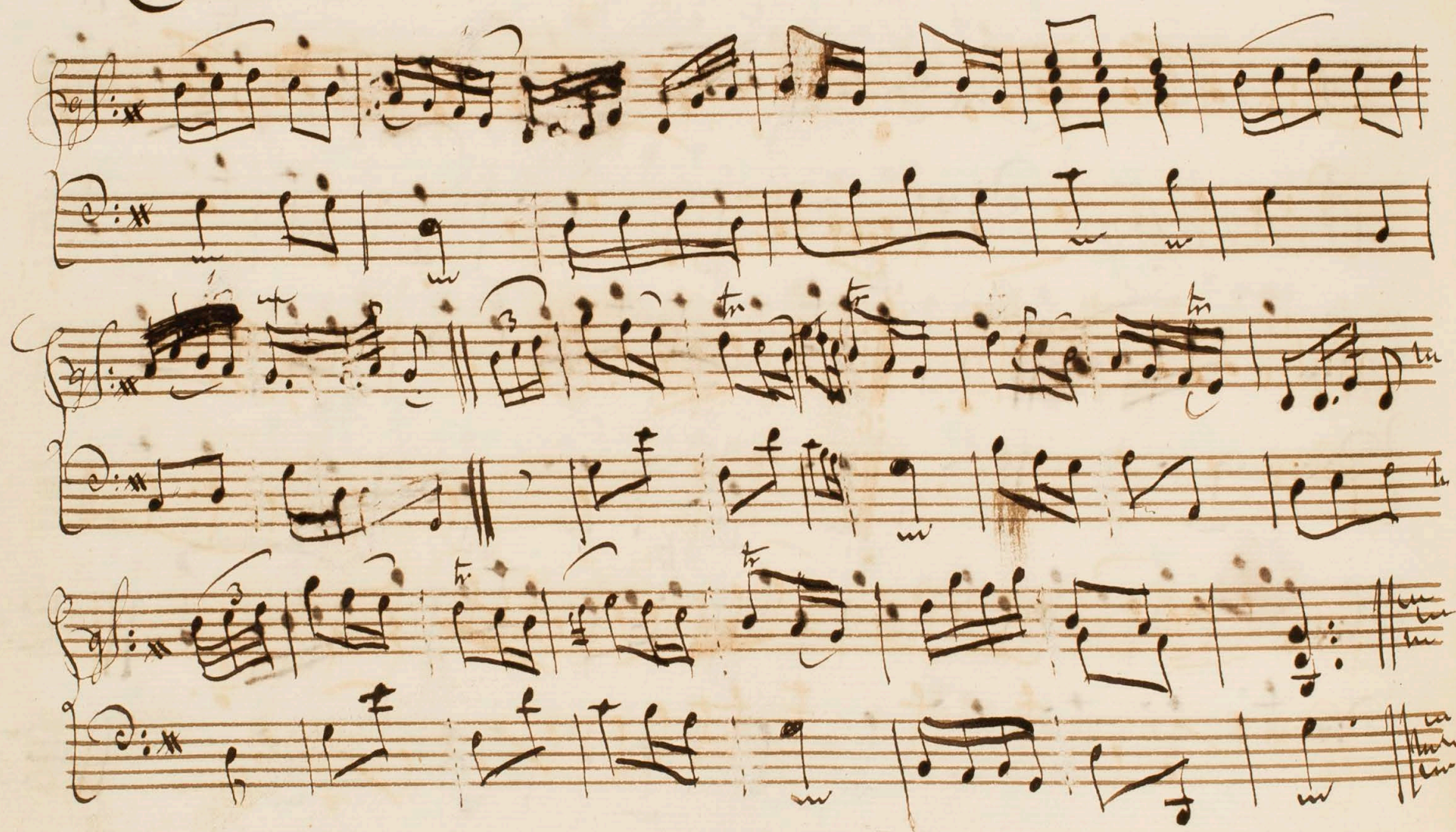
A handwritten musical score on aged paper, titled "the Bath figure". The score is written in brown ink and consists of eight staves, organized into four systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of two sharps (F# and C#). The first system (staves 1-2) begins with a treble clef and a key signature of two sharps. The second system (staves 3-4) continues the melody and includes a repeat sign. The third system (staves 5-6) features a treble clef and a key signature of two sharps. The fourth system (staves 7-8) concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings such as "tr" (trill) and "c" (crescendo). The paper shows signs of age, including discoloration and some staining.

A. Dutch Turkish
March

This is a handwritten musical score for a piece titled "A. Dutch Turkish March". The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The time signature is not explicitly written but appears to be common time (C). The music includes various note values, rests, and dynamic markings such as "tr" (trill) and "f" (forte). The paper is aged and shows signs of wear, including stains and foxing.



The
Queens Taptow



She Hebrion
Saptow $\frac{2}{2}$

The first system of handwritten musical notation. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The time signature is 2/2. The title 'She Hebrion' is written above the treble staff, and 'Saptow' is written below the bass staff. The notation includes various note values, rests, and a repeat sign at the end of the treble staff.

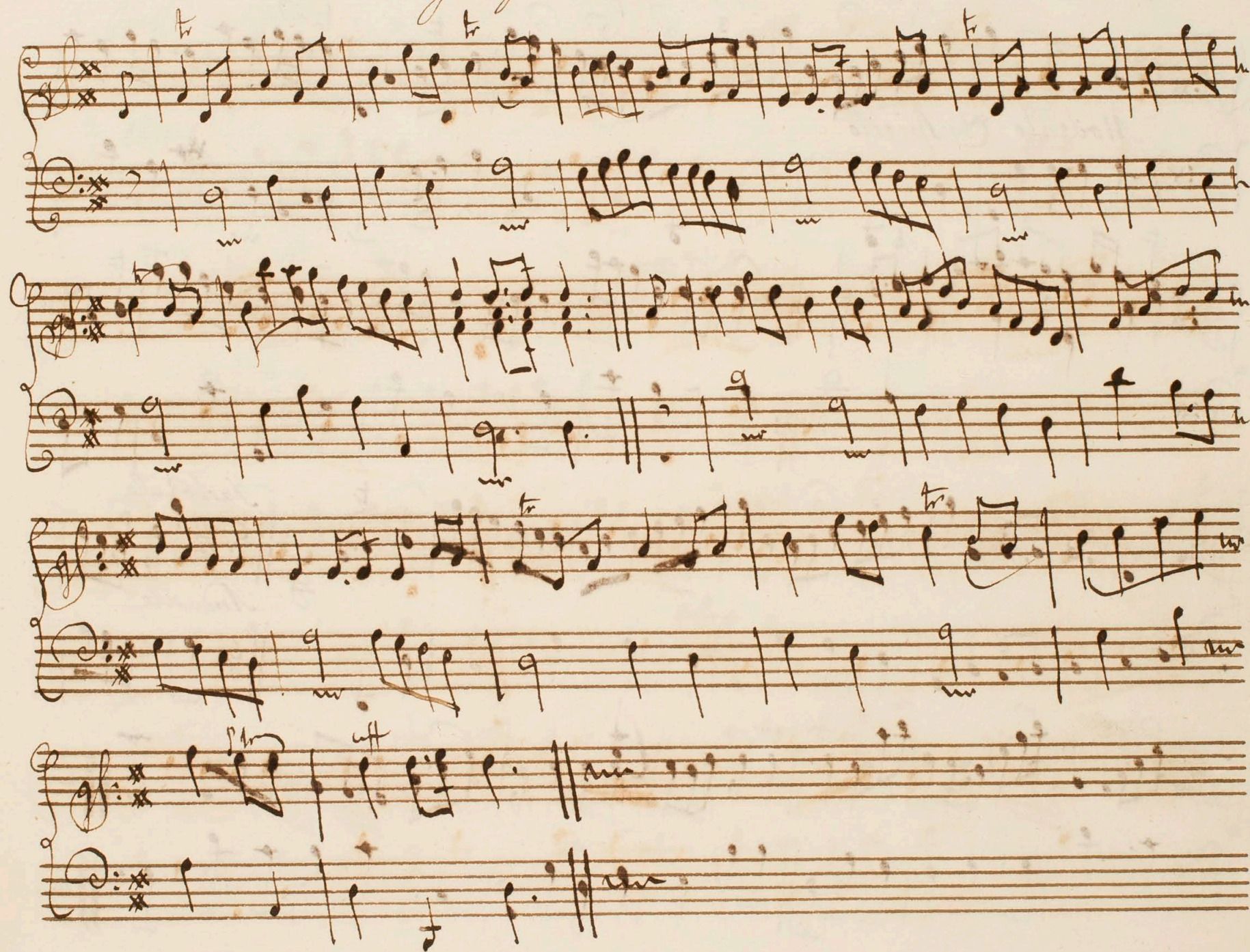
The second system of handwritten musical notation, continuing the piece. It consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various note values, rests, and a repeat sign at the end of the treble staff.

The third system of handwritten musical notation. It consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various note values, rests, and a repeat sign at the end of the treble staff.

The fourth system of handwritten musical notation. It consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various note values, rests, and a repeat sign at the end of the treble staff.



Mr George Saville's March



A Lesson by Morrelli

Modrato Conspirito

Pastorale
Andante

Gavota
tr

2
4 *Allegro*

The musical score is written on six systems of two staves each. The first system is marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music consists of eighth and sixteenth notes, with some trills indicated by 'tr' above the notes. The notation is handwritten and shows signs of age, including some ink bleed-through and paper staining. The score concludes with a double bar line and a repeat sign.



affetto

Fair Hebe I left with cautious De sign to escape from

her charms and to bound them in wine I try'd but I found when I

Came to Depart the wine in my head but still Love in my Heart

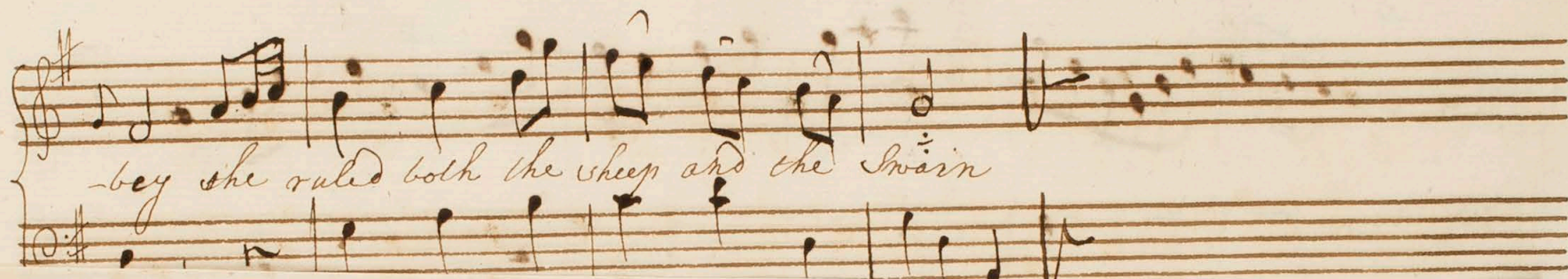
11 + to A new Song 1764

What Shepherd or nymph of the grove can blame me for

drooping a Tear or lamenting a - loud as I rove since she

no longer is here my flocks if at random they stray what

wonder since she's from the plain, her Hands they were wont to o -



Can I ever forget how we strayed
 To the foot of yond neighbouring Hills
 To the River we had Built in the shade
 Or the River that Runs by the Mill
 There sweet by my side as she lay
 And heard the good stories told
 How sweet was the Chorus from the spray
 Or Bleating of Lambs from the fold

No changes of Place nor of Time
 I knew when my fair one was near
 Alike was each weather & time
 Each season that cheered the year
 In winters Rude Lap did we freeze
 Did we melt on the Bosom of May
 Each morn brought contentment & ease
 If we rose up to work or to play

She was all my fond Dishes could ask
 She was all the kind gods could impart
 She was Nature's most Beautiful Task
 The Dispair of the envy of art
 There all that was worthy to prize
 In all that was lovely was dressed
 For the graces were throned in her eyes
 And the Virtues all Lodged in her Breast

Finis

11

A new Song 1764

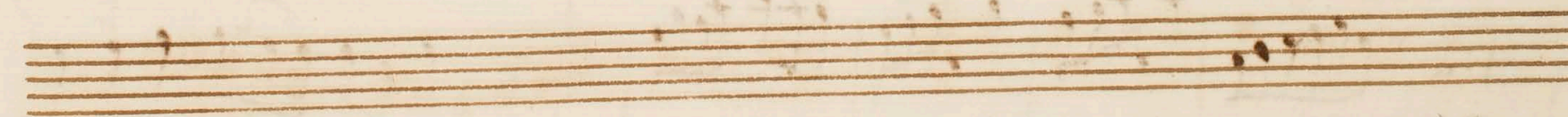
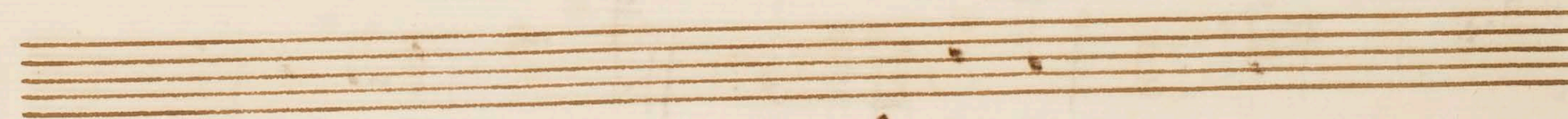
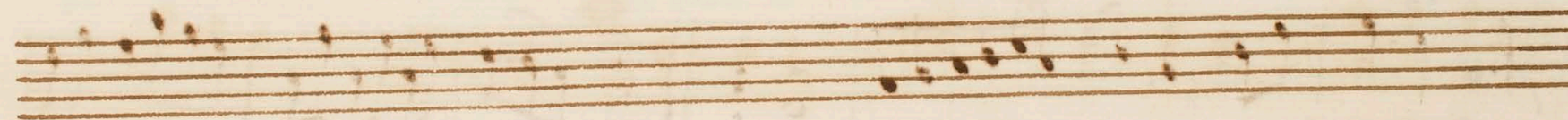
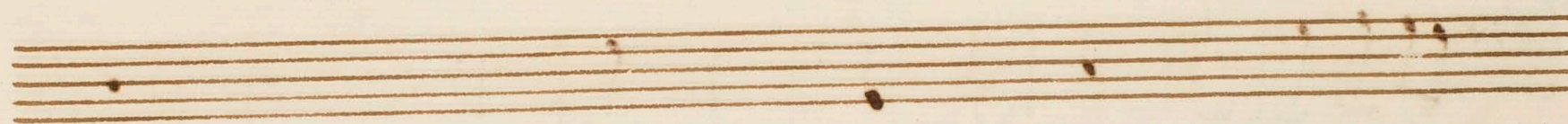
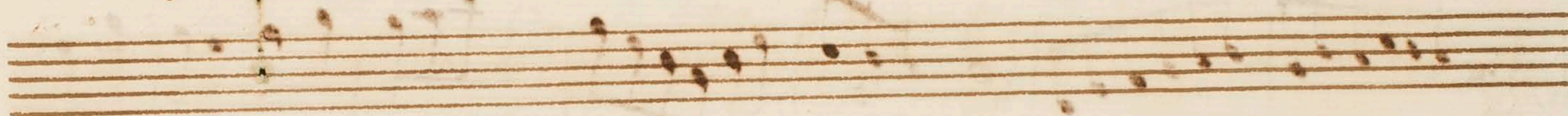
Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with notes and rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line. The lyrics "What Shepherd or nymph of the grove can blame me for" are written in cursive between the staves.



Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.

Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The lyrics "bey she ruled both the sheep and the swain" are written in cursive between the staves. The notation includes various note values, rests, and bar lines.



The musical score is written on eight staves, organized into four pairs. Each pair consists of a treble clef staff (G-clef) and a bass clef staff (F-clef). The notation is handwritten in dark ink on aged, slightly stained paper. The score includes various musical elements:

- Staff 1 (Treble):** Starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including a triplet of eighth notes and a trill marked 'tr'.
- Staff 2 (Bass):** Starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including a triplet of eighth notes and a trill marked 'tr'.
- Staff 3 (Treble):** Continues the melody with various note values and rests.
- Staff 4 (Bass):** Continues the bass line with various note values and rests.
- Staff 5 (Treble):** Features a double bar line and a repeat sign, followed by more musical notation.
- Staff 6 (Bass):** Continues the bass line with various note values and rests.
- Staff 7 (Treble):** Contains more musical notation, including a trill marked 'tr'.
- Staff 8 (Bass):** Continues the bass line with various note values and rests.

 The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical score for the first system, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and time signature of 3/4. The music includes various notes, rests, and trills marked with 'tr'.

Nivace

In the Opera of the Maid of the Mill

Handwritten musical score for the second system, featuring two staves with treble and bass clefs, key signature of one flat (Bb), and time signature of 3/4. The music includes various notes, rests, and trills marked with 'tr'. The lyrics "Free from Sorrow free from" are written below the staves.



Strife free from strife O how blest the mit... ter's Life

Oh how blest the mit... ter's life chearful working thro the

Day still he laughs and sings a-way and sings a-way nought can

vex him nought perplex him nought per-plex him while there's



1

Grist

to make him gay to make him gay to

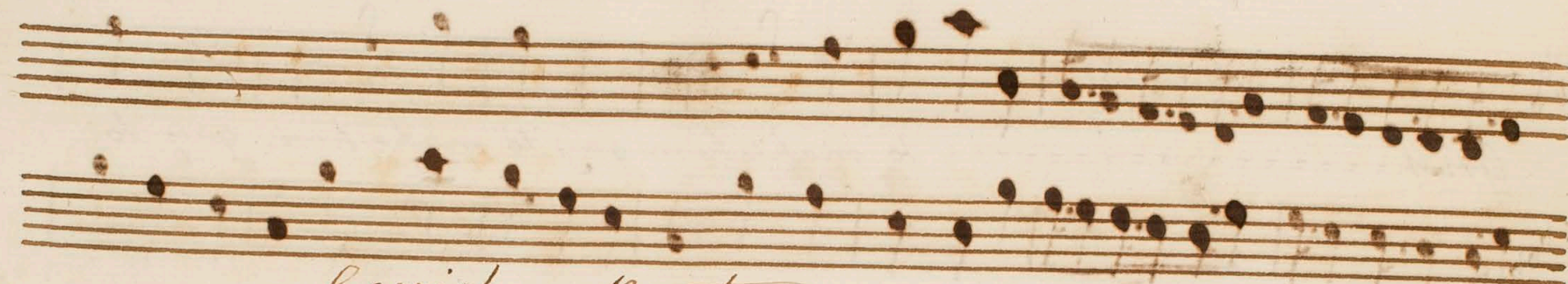
Let

make him gay

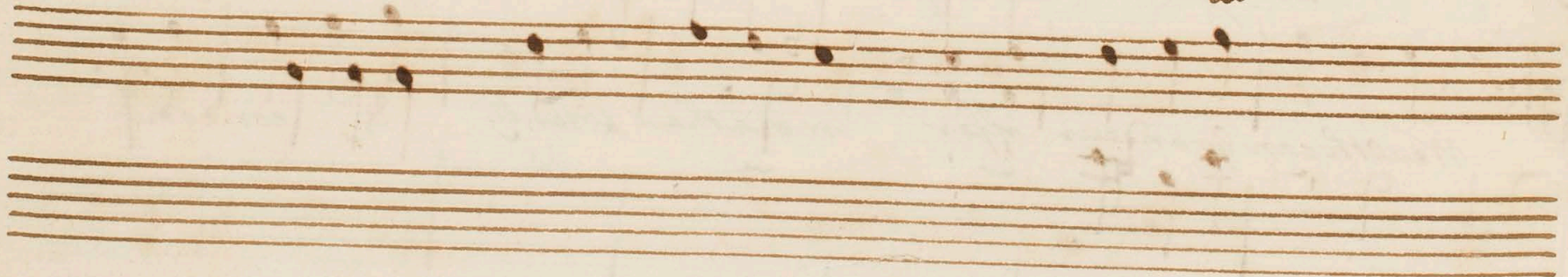
The

Great enjoy the Blessing by in duty-gent for-time sent what can

Wealth



Garrick Kant





and content what can wealth can grandeur offer

more than Plen-ty and Content than Plenty & Content than

Plenty & Content.

Andantino Amaro Sung by M^r Beard in the Maid of the Mill
e staccato

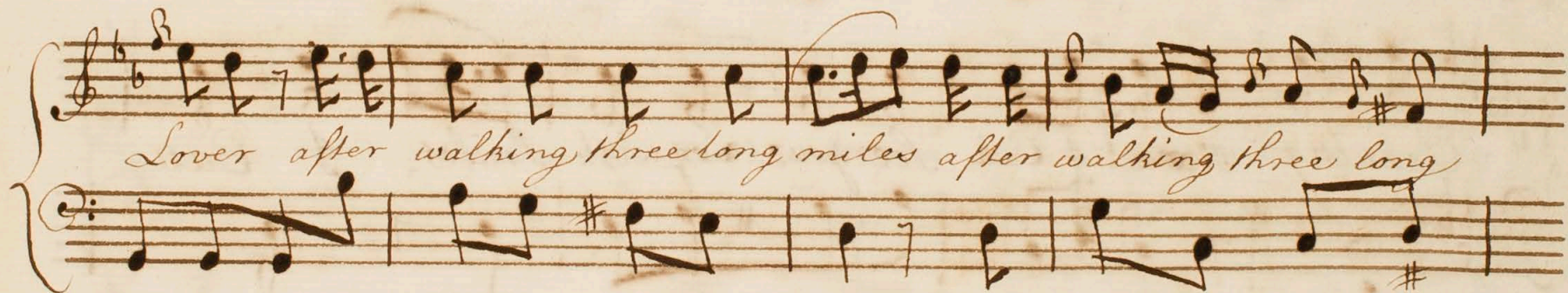


Poco Più:

Hark tis I your own true Lover true

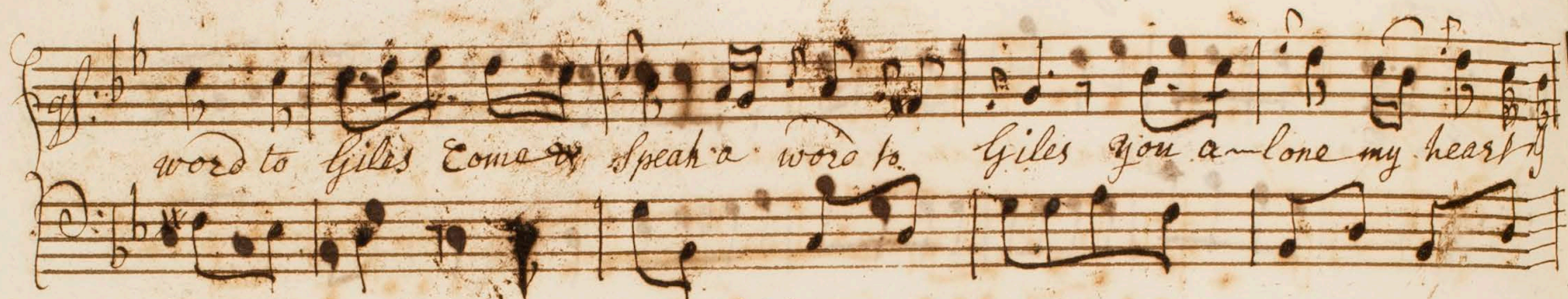


Lover after walking three long miles after walking three long



miles one kind look at least discover discover come & speak a





word to Giles Come & speak a word to Giles you alone my heart



Fix on, ah you little little Cunning vixen, ah you little, little



Cunning Vixen, I Can see your roguish Smiles, I Can



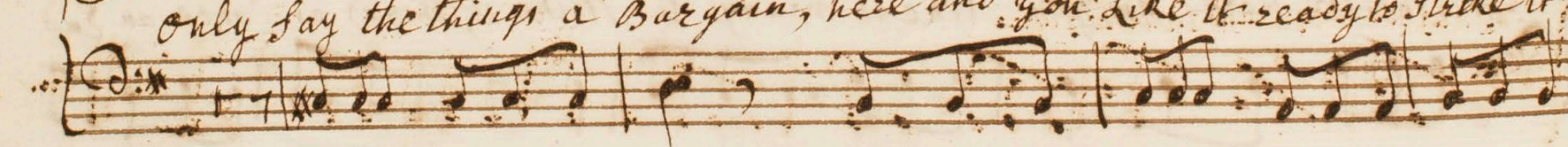
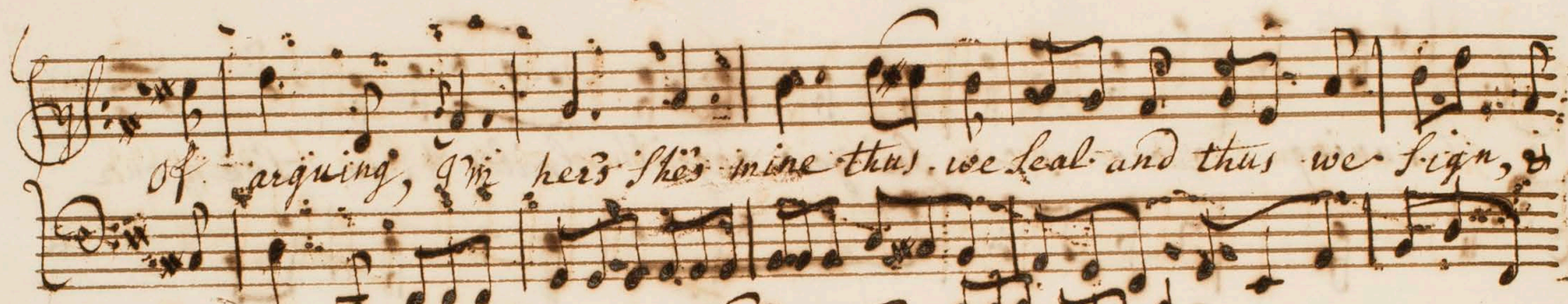
See your roguish Smiles, you little Cunning Vixen

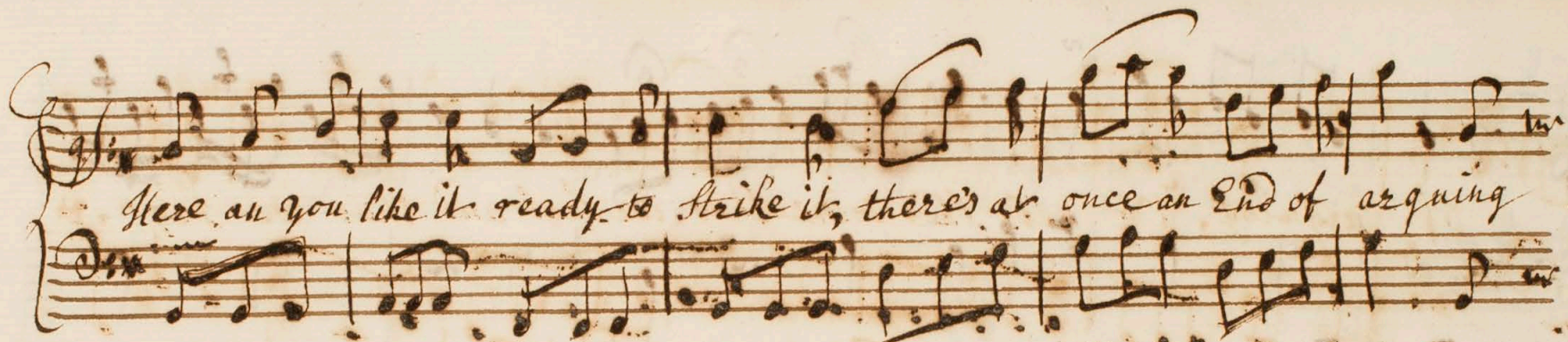
Cunning vixen I can see your roguish smiles I can see your

roguish smiles. Ados lids my mind is so possess till were sped I shant

Have rest, only stay the things a bargain here an you like it, ready to

Strike it, here an you like it ready to strike it, there's at once an End





Here an you like it ready to strike it, there's at once an End of arguing



I'm here's She's mine thus we seal and thus we sign thus we seal and



thus we sign I'm here's She's mine thus we seal and thus we sign



Thus we sign and thus we sign

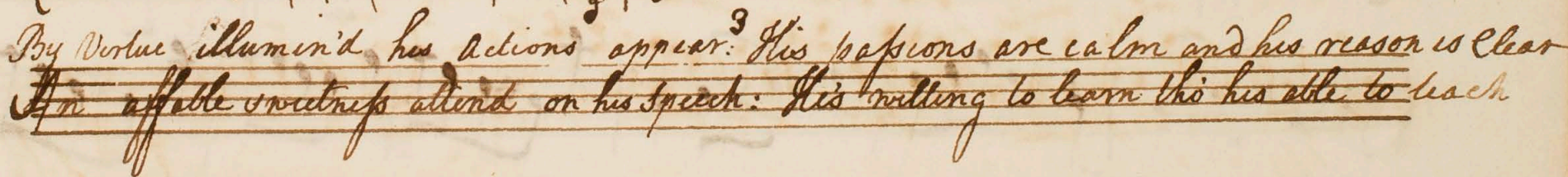
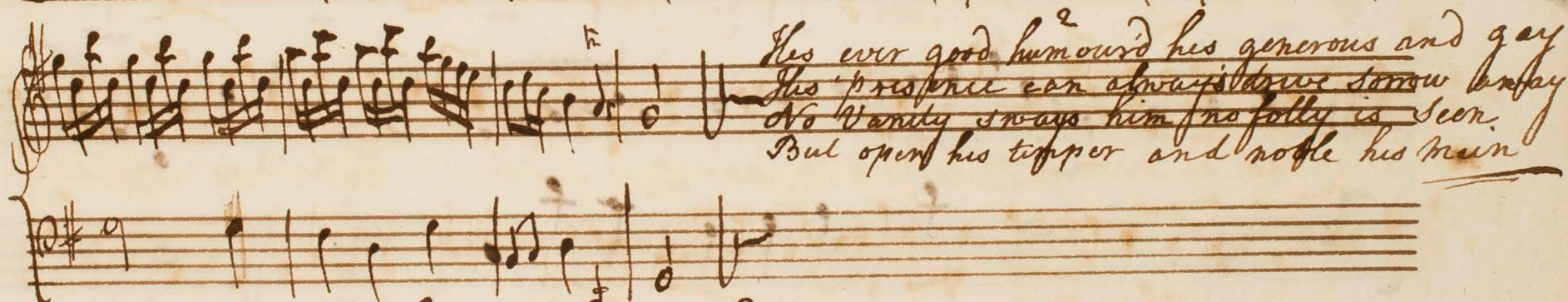
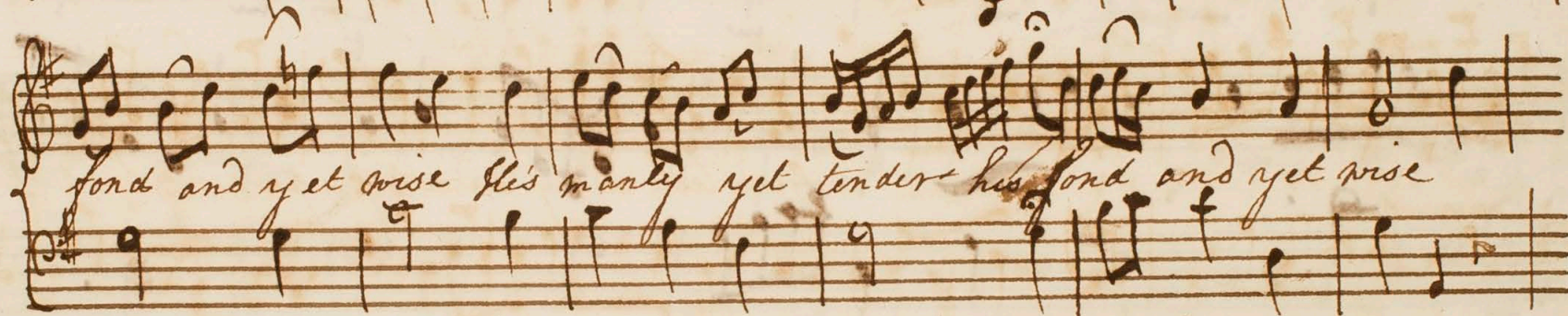
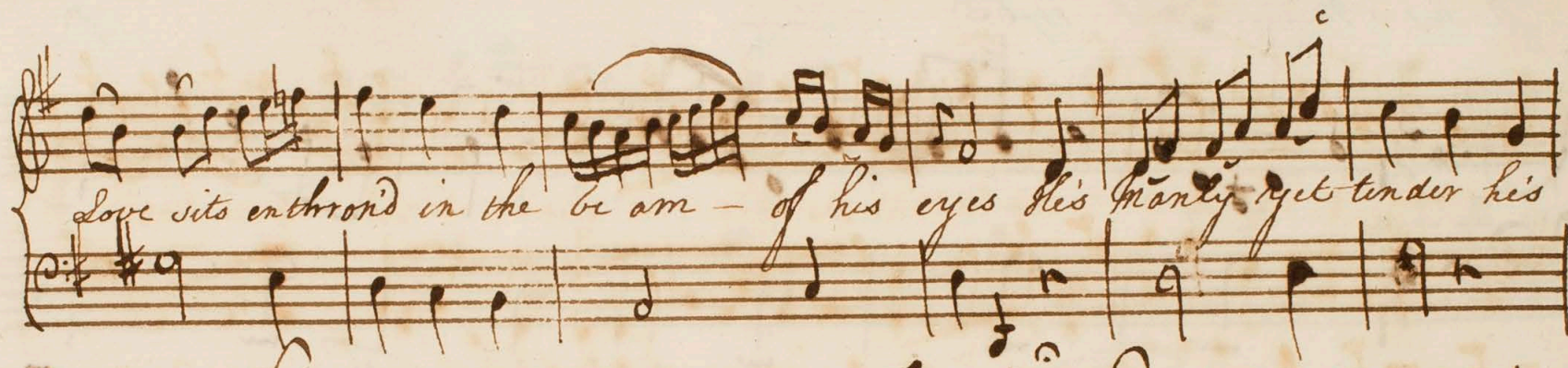
Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The lyrics are written in a cursive script below the staves.

gentle is my Damon engaging his air his

face like the morn is both ruddy and fair his face like the morn is both

ruddy and fair

soft



His promised to love me - his word I'll believe: For his heart is too honest to let him deceive
Then blame me ye fair ones if justly ye can: Since the Picture I've drawn is exactly the Man.

A new Minuet 1768



A handwritten musical score on aged paper, consisting of ten staves. The notation is in brown ink. The first two staves are in G major (one sharp) and 3/4 time. The third and fourth staves are in G major and 3/4 time, with a key signature change to D major (two sharps) indicated by a 'D' and a sharp sign. The fifth and sixth staves are in D major and 3/4 time. The seventh and eighth staves are in D major and 3/4 time, with a key signature change to D minor (two flats) indicated by a 'D' and two flat signs. The ninth and tenth staves are in D minor and 3/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations in the margins, including 'tr' and 'cra'.

The Queen's



Fair Isle a new song
 Do escape from her charms & to Brown them in
 thy, but I found a home to depart
 The wine in my blood but it'll down in my heart

meaps from
 try & but I
 ne in my

Fair Isle
 a new song 1766

2
I flew to my Reason, Intreating her Aid —
Then paused on my case & each circumstance weigh'd
Then gravely pronounced in Return to my Prayer
That He be in Pain of all that are Fair

3
That to the Truth be ply'd, I've no need to be taught
I came for your Council, to find out a Fault —
If that to all Lōth Reason Return as you came
Go find Fault with Hebe, might I or fit my Name

4th
What Hope then alas of Relief for my Pain
When like Lightning she Darts thro; each throbbing Vein
My senses surpriz'd, In her Favour took Arms,
And Reason confirm'd me a Slave to her charms

Finis —

Fair Hebe I Left with a Cautious Design to Escape from

Her Charms to Drown them in wine

Found when I Came to Depart the Wine in my

Head but Still Love in my Heart

tr tr tr

ff tr tr

2/4 Allegro

When a Maid in way of marriage first is courted

tr

by a Man let him do the best he can she's so shamefaced in her carriage 'tis with

ff f. Sym

pain the suit's begun, she's so shamefaced in her carriage 'tis with pain the suit's begun.

Sym. *S. Song*

Tho' mayhap she likes him mainly still she shams it coy &

cold, fearing to confess it plainly lest the folks sh^d think her bold fearing to confess it plainly lest the

folks sh^d think her bold, but y^e Parson comes in right gives y^e word to bill & coo, tis a different story quite and she

quickly buckles to, tis a different story quite & she quickly buckles to

1st 2nd *Sym*

The musical score is written on five systems of two staves each. The notation is in treble and bass clefs with various accidentals and ornaments. The lyrics are written in cursive between the staves. There are some annotations like 'Sym.', 'S. Song', '1st', '2nd', and 'Suffles to'.



Chorus Marion

Handwritten musical score for 'Chorus Marion'. The score is written on ten staves, organized into five systems of two staves each. The music is in treble clef with a key signature of one sharp (F#). The lyrics are written in cursive below the staves. The first system contains the lyrics 'My Dearest life were thou my wife how happy should I be and all my heart'. The second system contains 'Peace and War should be to please thee while up and down from dawn to dawn so'. The third system contains 'hur-ri-by we Rose and you my Queen in Chaste Marion look like the'. The fourth system contains 'Queen of Love'. The fifth system contains 'Chorus Marion'.

My Dearest life were thou my wife how happy should I be and all my heart

Peace and War should be to please thee while up and down from dawn to dawn so

hur-ri-by we Rose and you my Queen in Chaste Marion look like the

Queen of Love

Chorus Marion

Like greyhounds half dead they squint at our good
 And faint from our Beef woads be fed
 You be welcome Monsieur if you wade to't in Rhod
 To see you are far better bred
 Palmers how they can then open your throats
 And laugh at the French &

Laugh at the French laugh at the French and their Blue Bottoms
 Laugh at the French laugh at the French and their Blue Bottoms

While Banington swept off the table, Baister
 At London well got the odd trick
 There's Conflatus a Trump or two made him look queer
 And now all they had at Quaker
 Shouting and be offy Deeds open your throats. & Laugh

We're ignorant what may be done in this year
 But certain of this we are all
 Our Tongue have the will let kind Providence show

Her Freedom will fight and will fall
 For King George so King George then open your throats

Gloria be en - sella
In voice of such leaders then upon your throats and

Gloria be en - sella
In voice of such leaders then upon your throats and

Our glory re-novate on the Ocean and shore to ages for aye shall be told

Our glory re-novate on the Ocean and shore to ages for aye shall be told

When the wood Laddie now Dowie y sigh on the Banks of y

Countess thro, the wood Laddie w- till thou return thro the wood Laddie in

-till thou re-turn

the wood now are coming y morning and while Laddie are singing and dancing y morning

that am forgotten we will have not to tell ym for he will be in the morning with Laddie y morning
 their seeing goes off to y my heart w- a shall when thro the wood Laddie y morning y dell

then stay Laddie now longer away but quick as an arrow haddie here to my narrow
 what's being in Languor till that happy day When thro the wood Laddie well come wing and play

Oh, fardy why leavst thou thy Nelly to mourn, thy presence

could ease me, when parting can please me, thy presence, Lord ease me, when

Nae thing can please me, Now dowie o' sighs on y' Banks of the Burn, or thro' the

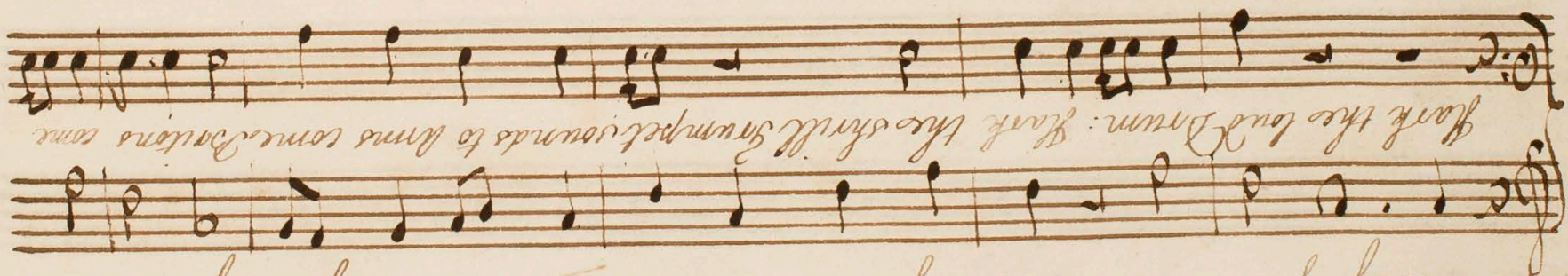
wood, Laddie, until thou'rt turn, thro' the wood Laddie, thro' the

Handwritten musical notation on two staves. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, written in a cursive style typical of 18th-century manuscripts.

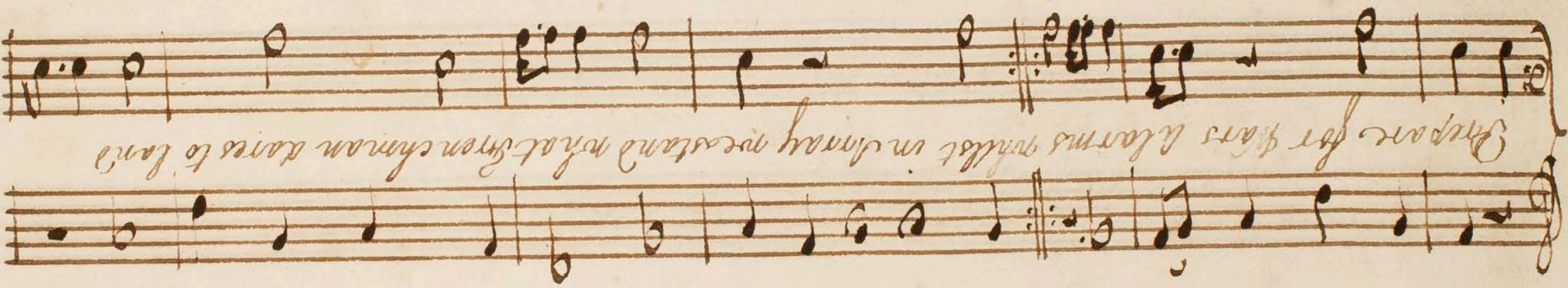
Recall the Days
 When I was young and free
 When I was full of mirth and cheer
 When I was in the prime of life
 When I was in the bloom of youth
 When I was in the height of power
 When I was in the midst of joy
 When I was in the heart of love
 When I was in the land of peace
 When I was in the city of grace
 When I was in the house of God
 When I was in the kingdom of Heaven

Handwritten musical notation on three staves. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, written in a cursive style typical of 18th-century manuscripts.

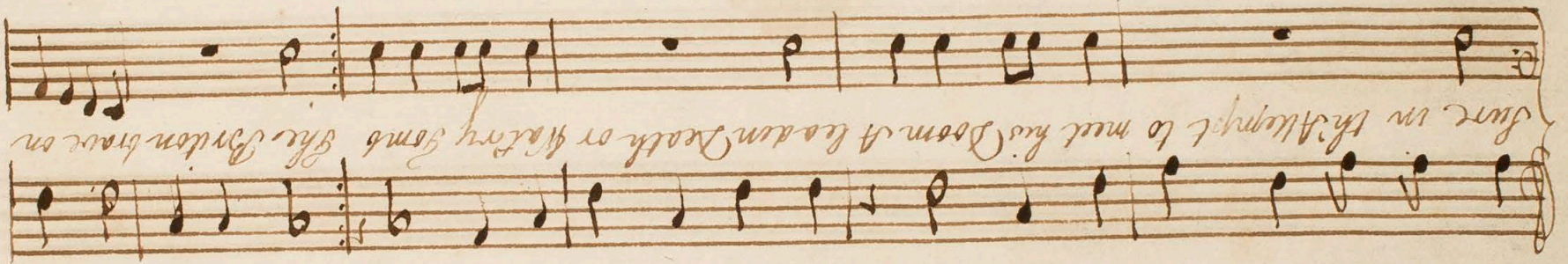
A Song for the new Militia to a March for many Instruments
sung by voice: the words by Lockman: and set to music by Morgan



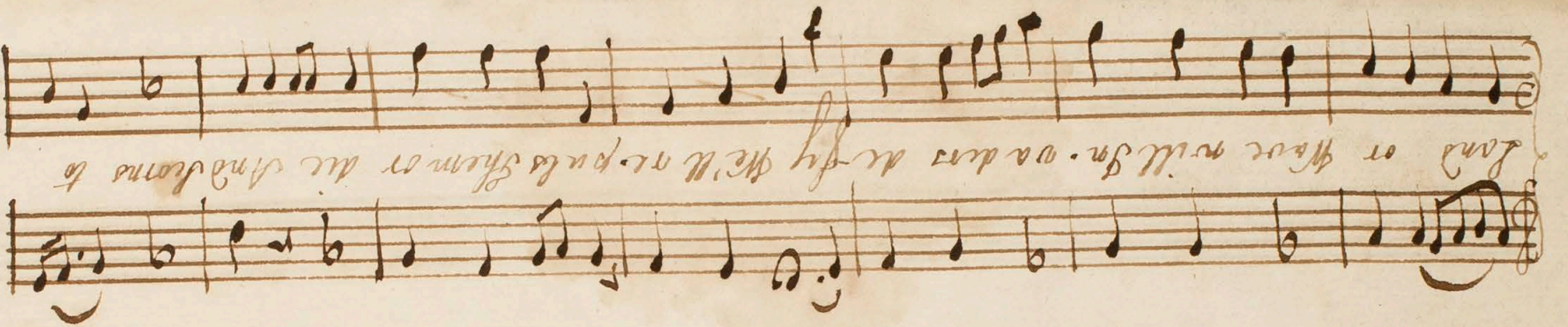
Hark the loud Drum: Hark the shrill trumpet sounds to Arms come, Patriots come



Prepare for Wars Alarms whilst in array we stand what Iron chain dares to band



sure in this Attempt to meet his Doom A leaden Death or Victory bring the British brave on



Land or there will be no quarter as they will repeat them or die And home to

